V WORLD SANSKRIT CONFERENCE
Special Number

(Varanasi Oct. 21-26, 1981)

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Akhila Bharatiya Sanskrit Parishad

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अनुक्रम

सम्पादकीय

'ऋतम्' का दशम अङ्क विद्वानों के सम्मुख प्रस्तुत करते हुए मुझे बड़ी प्रसन्नता है। अनेक अपरिहार्य कारणों से 'ऋतम्' के प्रकाशन में अत्यधिक विलम्ब हो गया है। 'ऋतम्' के आगामी तीन अङ्कों को मिलाकर संस्कृत तथा भाषा-विज्ञान के विश्वविश्रुत विद्वान् डा० बाबू राम सक्सेना जी के अभिनन्दनार्थ विशेषाङ्क के रूप में प्रकाशित किया जायेगा। तदनन्तर हमारा प्रयास यही रहेगा कि 'ऋतम्' के वर्ष में दो अङ्क नियमित रूप से निकलते रहें। काग़ज के मूल्य तथा छपाई की दरों में सहसा जो वृद्धि हुई है उसी के कारण हमें 'ऋतम्' के मूल्य में वृद्धि करने के लिए भी बाध्य होना पड़ा है। आशा है 'ऋतम्' के उदार ग्राहकों का सहयोग हमें निरन्तर प्राप्त होता रहेगा।

'ऋतम्' के परामर्शी सम्पादक-मण्डल में स्व० प्रो० को० अ० सुब्रह्मण्य अय्यर महोदय के नाम का अभाव सहृदय पाठकों के लिए भी दुःखद होगा, किन्तु नियति पर वश ही किसका है।

स्व० प्रो० अय्यर महोदय के स्थान पर विश्वभारती विश्वविद्यालय, शान्तिनिकेतन के संस्कृत-विभागाध्यक्ष प्रो० विश्वनाथ बनर्जी ने परामर्शी सम्पादक-मण्डल की सदस्यता स्वीकार करके मुझे अनुगृहीत किया है।

'ऋतम्' के प्रकाशन में उत्तर प्रदेश शासन के संस्कृति विभाग से प्राप्त अनुदान के लिए हम सम्बद्ध अधिकारियों के आभारी हैं। पञ्चम विश्व-संस्कृत-सम्मेलन के अवसर पर प्रकाशित होने वाले प्रस्तुत विशेषाङ्क के लिए भारत शासन के शिक्षा तथा संस्कृति मन्त्रालय से प्राप्त तदर्थ अनुदान के लिए हम सम्बद्ध अधिकारियों के भी विशेष रूप से आभारी हैं। 'ऋतम्' इस सम्मेलन में देश-विदेश से आये हुये प्रतिनिधियों का हार्दिक स्वागत और अभिनन्दन करती है। संस्कृत विद्या की इस प्राचीन नगरी काशी में सभी महानुभावों के सुखद अनुभवों के लिए हमारी मङ्गल कामनायें हैं।

'ऋतम्' के प्रस्तुत अङ्क में वेङ्कटाध्वरिकृत 'आचार्यपञ्चाशत्' का आलोचनात्मक सम्पादन सम्मिलित है, जो भूमिका, अंग्रेजी अनुवाद तथा टिप्पणियों से युक्त है। अद्यावधि अप्रकाशित उक्त ग्रन्थ के प्रकाशन से परिषद् के उद्देश्यों में से उस उद्देश्य की पूर्ति हो रही है जिसके अनुसार संस्कृत, पालि तथा प्राकृत के हस्तलिखित ग्रन्थों तथा अन्य दुर्लभ ग्रन्थों का प्रकाशन करना अपेक्षित तथा अभीष्ट है। प्रस्तुत विद्वत्तापूर्ण सम्पादन के लिए डा० अशोक कुमार कालिया बधाई के पात्र हैं।

प्रस्तुत विशेषाङ्क को स्वल्प समय में ही मुद्रित कर देने के लिए पनार मुद्रक के स्वामी श्री विश्वमोहन के प्रति हम अपनी कृतज्ञता प्रकाशित करते हैं।

Editorial Preface

It gives me pleasure to present Vol. X of the Ṛtam to the world of scholars. Due to various inevitable circumstances the publication of the Ṛtam has been unduly delayed. The next three Volumes of the Ṛtam will be combined together and will be brought out as a Special Number to felicitate Dr. Babu Ram Saksena, a Sanskritist and Linguist of international eminence. Thereafter, it will be our sincere endeavour to bring two issues of the Ṛtam in a year regularly. Due to steep rise in the cost of paper and the rates of printing we have been compelled to revise the subscription of the Ṛtam. It is earnestly hoped that the subscribers will be lending their valuable cooperation to us.

The readers will certainly miss the name of the late Prof. K. A. Subramania Iyer in the Advisory Editorial Board, but the will of the Providence is supreme?

I am grateful to Prof. Biswanath Banerjee, Head, Department of Sanskrit, Vishwabharati University, Shantiniketan for kindly accepting the membership of the Advisory Editorial Board of the Ṛtam in place of the late Prof. Iyer.

I am grateful to the authorities of the Department of Cultural Affairs, Government of Uttar Pradesh for the grant for publication of the Ṛtam. I am specially grateful to the authorities in the Ministry of Education and Culture, Government of India for giving an ad hoc grant for bringing out this special issue of the Ṛtam on the occasion of the V World Sanskrit Conference, to be held at Varanasi from October 21 to 26, 1981. The Ṛtam heartily welcomes the learned delegates, who have come from far and near to partici-

pate in the Conference and wishes them a comfortable stay in Vanarasi, the ancient city of Sanskrit learning.

This Volume of the Ṛtam contains a critical edition, with Introduction, Translation and Notes of the *Ācāryapañcāśat*, a hitherto unpublished work of Venkaṭādhvarin as a step towards the fulfilment of one of the aims and objects of the Parishad, viz. editing and publishing of Sanskrit, Pāli and Prākṛta manuscripts and such published books as are either rare and out of print or stand in need of a critical edition The editor Dr. A. K. Kalia deserves our congratulations for this scholarly edition.

My thanks are also due to Sri Vishwa Mohan, proprietor of the Pnar Mudrak for printing the Volume in record time.

AKHILA BHARATIYA SANSKRIT PARISHAD, LUCKNOW

Introduction

The Akhila Bharatiya Sanskrit Parishad, Lucknow was started under the inspiration and kind patronage of the late Acharya Narendra Deva, the late Dr. Sampurnanand and the late Prof. K. A. S. Iyer in the year 1951 and was registered under the Societies' Registration Act, 1860 in the same year. Since then it has steadilv grown on and is now one of the prominent research institutes of Northern India.

The aims and objects of the Parishad are as follows :—

1. Propagation of Sanskrit language and literature ;
2. Translation of works of Sanskrit literature in Hindi and other languages and their publication ;
3. Editing and publication of Sanskrit, Pāli and Prākṛta manuscripts and of such published books as are either rare and out-of-print or stand in need of a critical edition ;
4. Search and collection of Sanskrit, Pāli and Prākṛta manuscripts ;
5. Establishment of Sanskrit libraries, reading-rooms and repositories ;
6. Carrying on, encouraging and fostering research in all branches of Indology ;
7. Establishment of contact with Indian and foreign Sanskritists and Indologists and institutions where Indological studies are being carried on ;
8. Taking such other steps as may be necessary for propagation of Sanskrit language and literature and for researches in Indology.

X

Activities

The Parishad is engaged in the following among other activities :—

1. *Running a Library and a Reading Room* : The Parishad possesses a library in the city of Lucknow at a place which is not far off form the main educational centres of the city. Besides manuscripts, the library contains a litle over 10,000 printed volumes, of which quite a large number represent works which are now rare and out of print. Attached to the library there is a reading-room equipped with excellent seating arrangement. The library and the reading-room are made use of at an average by not less than 30 to 40 scholars every day, which is not a mean figure for a specialised library of this kind.

2. *Search and Collection of Manuscripts* : The Parishad has so far collected a little over 15,000 manuscripts, out of which some are on palm-leaf, some on birch-bark and the others on paper. Over 2000 of the manuscripts in the Parishad's collection are in the Śāradā or Kāśmiri script. The oldest manuscript in the Parishad's collection is of Vikrama Saṃvat 1452, corresponding to 1397 A. D., which was a little less than 600 years ago.

3. *Preparation and publication of Descriptive Catalogues of the manuscripts housed in the Parishad* : With financial assistance given by the Government of India the Parishad has already published in the First Series a Catalogue of 1304 manuscripts. Three Volumes of the Second Series comprising 4033 manuscripts have also been published and the fourth one is in the Press. The work of preparing a Catalogue of the remaining manuscripts is in progress. In fact, it is a continuing process.

4. *Preparing critical editions of old and rare works*: A book on astronomy entitled *Dhīkoṭidakaraṇa* was critically edited and published in No. 1 of the First Volume of the Journal along with an Introduction, English translation and notes. Another such work named *Bijagaṇitāvataṁsa* was also published with a critical Introduction in No. 11 of the First Volume. In the Special number of the Journal comprising Vols. II to VI was published yet another work named *Bālā-Tripurā-Stavanam*. *Bhaktistotra* was published in the VII volume. *Ācāryapañcāśat* by Veṅkaṭādhvarin, edited by Dr. A. K. Kalia is published in the

present Volume. The Parishad also wants to take up the work of preparing a critical edition of the *Kathāsaritsāgara* with the help of all its extant manuscripts, one of which is preserved in the Parishad's own collection. This manuscript. which is on birch-bark and in Śāradā script, is almost complete. The Government of India has got this manuscript laminated free of charge at the National Archives.

5. *Honouring Distinguished Sanskritists and Scholars of Indology* : In September 1967 the Parishad brought out and presented an Abhinandana Grantha to Dr. Gopinath Kavirāja. A Special Number of the Ṛtam comprising Vols. II to VI was presented to Prof. K. A. S. Iyer to honour and felicitate him in July, 1976. A Felicitation Volume was brought out in honour of Prof. Ludwik Sternbach of Paris in December, 1979 on the occasion of his 70th birthday. Other Abhinandna Granthas to be presented to some other very distinguished scholars are also in the Parishad's contemplation.

6. *Publications*: The Parishad has more than 30 publications. One Smt. Lakshmi Agrawal has created an endowment for establishing a book-series in order to perpetuate the memory of her parents. Other philanthropists are requested to make similar endowments for perpetuating the memory of their near and dear ones.

7. *Holding of academic meets and seminars* : A meeting in which some scholar or the other delivers a speech or reads a paper is a regular feature.

8. *Staging Sanskrit Dramas* : The Parishad has so far staged several Sanskrit dramas in the city of Lucknow. It also staged one Sanskrit drama in Varanasi and another in Ujjain. It wants to set up a permanent stage for such dramas but lacks the necessary funds.

9. *Research Work* : Research is one of the main functions of the Parishad, which is recognised as a Centre of Research for Ph. D. and D. Litt. degrees by the Uuiversity of Kanpur. The library together with its manuscripts-section is being equipped in such a way as to be most helpful in this matter. The publication of the present Journal is a step in the same direction and so was the publication of various Abhinandana Granthas. The Parishad has

been very fortunatc in getting the services of Dr. S. V. Singh to work as the Director of Research. Scholars wishing to do research under the auspices of the Parishad have the advantage of getting guidance also from the following:—

I. Dr. Kripa Shankar Shukla, Former Professor, Mathematics Department, Lucknow University.

II. Dr. M. L. Rastogi, Sanskrit Department, Lucknow University.

III. Dr. J. P. Sinha, Sanskrit Department, Lucknow University.

IV. Pandit Ram Narain Tripathi, Oriental Sanskrit Department, Lucknow University.

V. Dr. A. K. Kalia, Sanskrit Department, Lucknow Univesity.

10. *Research Journal* : The Ṛtam is before the world of scholars and we are humbly proud of the acclaimation it has received from them.

11. *Sanskrit Magazine* : *Ājasrā* is a quarterly magazine of creative literature in Sanskrit. As many as fourteen issues have come out so far.

Management

The Parishad is managed by an Executive Committee consisting of very eminent persons.

UNIVERSAL APPEAL OF SANSKRIT LITERATURE

S. C. Banerjee
Calcutta

Of late, people of some regions of India have developed an aversion for Sanskrit language and literature. They feel that Sanskrit learning has no utility in the present-day world. Rather, it will retard progress. In some States, the study of Sanskrit has already been made optional at the secondary stage.

It is our object, in this paper, to project the image of Sanskrit in the world-context. It will be seen that Sanskrit language and literature are not the heritage of India alone, but of a wide area of the globe. It may be noted that, in many countries of not only the East but also of the West, provisions have been made for the study of and researches into various fields of Sanskrit Literature at the highest level. Many non-Indian scholars have made the study of Sanskrit the mission of their lives. Among such living scholars are, for instance, Nakamura, Ojihara, Minoru Hara, all of Japan; Burrow, Basham, Gonda, Filliozat etc. of the West, to name only a few.

We shall see how Sanskrit works and Sanskrit language influenced those of some foreign countries. Let us first start with the Orient.

NEPAL

The countries, adjoiningg India, reveal a profound and widespread impact of Sanskrit culture and literature. The Nepalese language shows in its vocabulary a large number of *Tatsama* and *Tadbhava* words. The literature of Nepal draws heavily upon Sanskrit works. The best example furnished by Bhānubhakta's *Rāmāyaṇa* which is, with some variations, an adaptation of Vālmīki's epic. Many Sanskrit works were translated or adapted in the Nepāli language. There is a Nepalese version of the *Bṛhatkathā*, called

Bṛhatkathā-śloka-saṃgraha by Budhasvāmin. Gaṇeśa, a deity of Indian mythology, is very popular in that country.

The Durbar Library of Nepal has a rich collection of Sanskrit manuscripts on various subjects. An important text is the Mahāyāna Sanskrit work, *Saddharmapuṇḍarika*, the original of which is lost in India.

Cultural contacts between Tibet and India date back to a remote age. A ruler of Tibet, named Strong-tsan-gampo, the founder of Lhasa (639 A.D.), is stated to have deputed a team of scholars to study Sanskrit and to invent a written language for Tibet by fitting Sanskrit Alphabet to the phonetic peculiarities of the Tibetan language.

Of brisk cultural exchange between these countries during the Pāla reign of Bengal, there is plenty of evidence. Many Tāntric works in Sanskrit were written by Bengali scholars settled in Tibet, some of these are lost and exist in Tibetan translation or are referred to in the *Tanjur*. Among such scholars were Śīlabhadra (6th-7th Cent.), Śāntarakṣita (8th Cent.), Kumāravajra (10th Cent.), Jetāri (10th Cent.), Atiśa Dīpaṅkara (10th-11th Cent.) etc.

Some Buddhist Sanskrit works of a few Siddhācāryas, authors of the *Caryāpada*, are preserved in Tibetan versions.

The Tibetans adopted Indian medicine. The *Yoga-śataka* of Nāgārjuna or Vararuci and the *Amṛtahṛdaya* were translated into Tibetan; the Sanskrit origin of the latter is lost. The *Aṣṭāṅgahṛdya* of Vāgbhaṭa and the *Aśvāyurveda* of Śālihotra were translated into Tibetan.

Several Sanskrit works on gnomic and didactic matters were rendered into Tibetan. Some of them are : *Prajñāśataka-nāma-prakaraṇa* by Nāgārjuna, *Śatagāthā* by Vararuci, *Cāṇakya-Nīti-Śāstra*.

The *Subhāṣita-ratna-nidhi-nāma-Śāstra*, ascribed to Ānandadhvaja-Śrībhadra, was compiled in Tibet in the twelfth century A. D.

The present Tibetan grammar is modelled on the pattern of Sanskrit grammar.

Meghadūta, *Kāvyādarśa*, *Amarakośa*, *Aṣṭādhyāyi*—these are. some of the noteworthy works translated into Tibetan. The Tibetan verses of the

Rāmakathā follow mainly the narrative as it occurs in the Vanaparvan of the *Mahābhārata*.

BURMA

The influence of Sanskrit in this land is clear in the Sanskrit inscriptions on stone and gold plates, written from the third century to the tenth. Some legal treatises of Burma betray their indebtedness to the *Manu-smṛti* and *Nārada-smṛti*. Obligations to Manu are acknowledged in some Burmese law-books.

Some Burmese collections of *Nīti*, viz. *Lokanīti*, *Dharmanīti* and *Rājanīti*, show deep influence of Sanskrit *Nīti*-literature. There is a Burmese version of the *Cāṇakya-nīti-śāstra*.

Brahmā, Viṣṇu, Śiva, Gaṇeśa, Durgā etc. are some of the Brahmanical deities who have got into the Burmese pantheon.

The names of the ancient cities of Burma bear Sanskrit names, e. g. Arimaddanapura for ancient Pagan, Bissunomyo (city of Viṣṇu) for old Prome etc.

The Burmese chronicle, *Mahayazawin* contains the tradition that the city was founded by Viṣṇu with the help of Garuḍa, Caṇḍī and Parameśvara.

CEYLON

The *Culavaṃśa*, a historical work of Ceylon, mentions Rājadharma of Manu. There is striking resemblance between Kandy (in Ceylon) and India in the laws relating to property, marriage, adoption etc.

Ceylon adopted Indian medicine in its entirety. The *Yogaśataka* had been in use there upto the end of the nineteenth century.

A version of the *Cāṇakya-nīti-śāstra* prevailed in Ceylon. The Ceylonese collection, *Vyāsakarāya* and *Pratyayaśatakaya*, were influenced by Sanskrit. The Sanskrit *Navaratna* was studied in Ceylonese schools.

There is clear indication of Tāntric influence on Ceylonese culture.
The Ceylonese pantheon has several Brāhmaṇical deities, e.g. Śiva, Viṣṇu, Gaṇeśa, Skanda. The last one is still popular.

The Siṃhalese language contains a large number of Sanskrit works in its vocabulary. The literature of Ceylon bears the imprint of Sanskrit literary tradition.

FAR EAST

The testimony of the foreign travellers and writers, particularly the works of Pliny and Ptolemy and the *Periplus* leaves no doubt that commercial contact between India and the Far East was established as early as the second century A. D.

Buddhist works like the *Jātakas*, *Milindapañho* and the Brahmanical works like the *Arthaśāstra*, *Arhatkathā*, *Mahābhārata*, *Rāmāyaṇa*, etc. mention some places of the above region, e.g. Suvarṇdvīpa and those were names of modern Suvarṇabhūmi; Indo-China comprising Cambodia, Champā, Burma, Siam and Malaya.

Of cultural contact between these countries and India even in pre-Christian times, there is evidence, literary and epigraphical. In fact, the above Far Eastern countries came to be known as Greater India.

CAMBODIA

Though no Sanskrit work, composed in the country, has come to light, yet the influence of Sanskrit language and literature is amply proved by numerous inscriptions scattered over the country. Some of these are in flawless Sanskrit, and contain specimens ef *Kāvya*. Moreover, these inscriptions testify to the zealous study of the Veda, Vedānta, *Manusmṛti*, *Arthaśāstra*, the *Rāmāyaṇa* and the *Mahābhārata*, the poetical works like the *Raghuvaṃśa*, *Kathāsaritsāgara*, the *Aṣṭādhyāyi*, the *Kāmasūtra*, the *Horāśāstra*, and the Prākrit *Bṛhatkathā*, *Setubandha*, etc.

At least four Tantras, viz. *Śireścheda*, *Vināśikha*, *Sammota* and *Nayottara* were introduced in this region about 800 A. D.

The magnificent Śaivite temple of Angkor is a towering and mute witness to the influence of Brahmanical religion. Vaiṣṇavism also prevailed.

Some inscriptions refer to *Suśruta*, and contain Sanskrit terms of drugs, presented to temples at the time of king Jayavarman VII about 1200 A. D.

Some temples, e.g. Baphoun mountain temple, Prasat An Temple, Banteay Srei temple etc. depict *Rāmāyaṇa* scenes.

The subjects for the education of the princes included *Siddhāntas*, Sanskrit grammar, Dharmaśāstra and the six philosophical systems.

The Cambodian version of the *Rāmāyaṇa* is called *Rāmakerti.*

CHAMPA

Over a hundred inscriptions of this country reveal that Sanskrit language and literature were widely cultivated from the third or fourth century A. D. to at least the tenth. Sanskrit was for sometime the state language. Kings Bhadravarman (5th cent.), Indravarman III and VII are known to have been proficient in various branches of Sanskrit learning. The Indian epics, the Smṛti works of Manu and Nārada, the Śaiva and Vaiṣṇava literatures etc. were studied by the people. There is a version of the *Rāmakathā.*

The worship of the Brahmanical deities, Viṣṇu, Śiva, Skanda, Gaṇeśa, Lakṣmī etc. was popular.

MALAYA

At Penang in Malaya two Sanskrit inscriptions have been found. The laws of Malaya reveal the influence of Manu.

Some of the Sanskrit works were either translated or drawn upon in Malaya works. Of these works, mention may be made of the *Pañcatantra, Hitopadeśa, Śukasaptati.* The Malaya work, *adat Temenggong*, reveals the knowledge of the works of Kauṭilya, Manu, Kāmandaka etc.

The Malaya vocabulary contains some Sanskrit words either in their original form or with phonetic variations. For example, *rasa*, *shurga* (Skt. *svarga*), *denda* (skt. *daṇḍa*) etc.

Some of the designs on pedestals, old water-bottle stands etc. show figures from the *Rāmāyaṇa.*

Themes from the two Indian epics are used in dance, drama, puppet-shows and shadow plays. The oldest manuscript of the *Rāmāyaṇa* is the *Hikayat Seri Rama*. The *Mahābhārata* inspired the works *Hikayat perang*; *Pāṇḍava Jaya* and *Hikayat Mahārāja Boma.*

SUMATRA

The Chinese accounts inform us that there was wide study of Sanskrit works in the Śrīvijaya kingdom, the first Hindu kingdom which reached the

zenith by the end of the seventh century. The Ligor Inscription (775 A. D.) is in Sanskrit.

The language of Sumatra contains many Sanskrit words.

JAVA

Sanskrit inscriptions of the country testify to the influence of Sanskrit. It–sing's account (7th Cent.) attests the cultivation of Sanskrit literature in He–ling, the most famous Hindu kingdom of the country.

Some Javanese works, noted below, clearly show the impact of Sanskrit.

Svara-vyañjana—main grammatical work.

Vṛttasañcaya, *Vṛttāyana*—on metrics.

Amaramālā, *Ādisvara*, *Ekalavya*, *Kṛtavasa*, *Cantakaparva*—works on lexicography. There is also a Sankritkawi dictionary based on the *Mahābhārata*.

Arjuna-vivāha, *Sārasamuccaya*, *Sang Satyavān*, *Keravāśrama*, *Navaruci*, *Bhārata-yuddha*, *Harivaṃśa*—*Ślokāntara*—moral verses influenced by Sanskrit works.

Rāmāyaṇa kakawin-Serat Rāma—based on the Indian epic.

Smaradahana—inspired by the *Kumārasambhava*.

Bhomakāvya—slaughter by Kṛṣṇa of Naraka who defeated Indra and other gods.

Kṛṣṇāyana Kṛṣṇāntaka—based on the Kṛṣṇa legend.

The Kawi works *Indravijaya*, *Bhīmasvarga* *Pārthayajña*, *Ghaṭotkacāśraya*, *Harivijaya* are also based on the *Mahābhārata*. The Kakawins, called *Sumanasāntaka*, *Arjunavijaya*, *Hariśraya* appear to have been inspired by the *Rāmāyaṇa*.

The *Nitiśāstra-kawin*, a collection of didactic verses, reveals the influence of Sanskrit *Nīti* works.

The *Kāmandaka-rājanīti* and the *Nitipraya* remind one of the Sanskrit *Nitisāra* of Kāmandaka and the *Arthaśāstra* of Kauṭilya respectively.

Among the Tāntric works of Java, noteworthy are the *Tattva Sang Hyang Mahājñāna*, *Sang-Hyang*, *Kamāhā-yānikan*.

The very titles of the religious works *Sūryasevana* and the *Garudeya-mantra* reveal the influence of Sanskrit. The Javanese works of *Bhuvanakośa*, and the *Bhuvana-saṅkṣepa*, in Sanskrit, are noted Śaiva works. The *Catur-pakṣopadeśa* appears to have been influenced by Sanskrit religious literature.

The Sanskrit word, *Āgama*, is used by Indonesians to denote their law-codes. The Javanese law-books *Śivaśāsana* and *Purvādhigama* are imbued with the Indian spirit. The other legal treatises, *Kutāra-mānava, Kramaning Sākṣi* reveal the influence of Manu. The *Svara-jambu* is an adaptation or translation of a large part of the eighth chapter of the *Manusmṛti*.

The Javanese works, *Brahmāṇḍa-purāṇa, Agastya-parvan, Ādipurāṇa*, deal with Purāṇic themes. The last mentioned works contain some corrupt Sanskrit verses.

The philosophical works, *Bṛhaspati-tattva* and *Gaṇapati-tattva*, discovered in Java, have no originals in Sanskrit.

The *Vratiśāsana*, a manual for ascetics, is written in old Javanese with Sanskrit verses interspersed.

The Wayang literature of Java, corresponding, to some extent, to the Sanskrit *Chāyā-nāṭaka*, reveals considerable influence of the Indian epics.

The influence of the *Pañcatantra* and *Hitopadeśa* is marked on the *Tantri Kāmandaka* and other works of the Tantri group as also on those of the Kañcil group.

Some historical works of Java, e.g. *Nāgara-kṛtāgama*, appears to be indebted to Sanskrit works.

BALI

Some inscriptions, dating back to the ninth century onwards, are in old Balinese mixed with Sanskrit.

Some works of Bali are called Veda, though they have nothing to do with Vedic Saṃhitās. The work, *Caturveda*, is almost identical with the *Nārāyaṇātharvaśīrṣopaniṣad*. The *Buddhaveda* contains an incomplete Buddhist death ritual.

Some Javanese Sanskrit works are popular here, e.g. *Sārasamuccaya, Ślokāntara, Mahābhārata* and *Brahmāṇḍapurāṇa*.

There are many Sanskrit hymns. Mystic *bīja-mantras* of Tantra are known. Some of the hymns are *kavaca* or protective e.g. *Rāmakavaca*.

The Indian deities Viṣṇu, Śiva, Varuṇa etc. are known.

The Balinese vocabulary reveals some loan words from Sanskrit with change in their connotation, e. g.

BALINESE	SANSKRIT
Mangsa (devour)	Māṃsa
biseka (name)	abhiṣeka (coronation)

The folklore and fables of Bali are, to a great extent, modelled on the *Pañcatantra*.

The following works testify to the influence of Sanskrit.

Kārakasaṃgraha, *Caritra-rāmāyaṇa* or *Kavi Jānaki*, *Navaruci* (based on *Mahābhārata*), the Śaiva works *Bhuvanakośa* and *Bhuvana-saṃkṣepa*.

The Wariga (astrology and astronomy) literature reveal profound influence of Sanskrit.

BORNEO

Some Sanskrit inscriptions date back to the 4th Cent. A. D. The art and architecture of this land reveal Śaivite and Váiṣṇavite influence.

THAILAND (SIAM)

The *Rāmākien* (1781-98 A. D.) is based on the *Rāmāyaṇa* with variations. Many sculptures and paintings depict *Rāmāyaṇa* scenes or episodes. Dramas and mask-dance are based on this epic.

The Brāhmaṇical deity, Gaṇeśa, is very popular here.

There is a Sanskrit inscription.

The Thais use the word *namaskāra* in greeting others.

The legal system, particularly the treatise, *Phra Dharmaśāstra*, reveals the influence of the *Manu-smṛti*.

The Thai vocabulary reveals a number of words derived from Sanskrit, e. g.

THAI	SANSKRIT
Samkha	Saṃgha
Sukhihotu	Sukhi bhavatu
Khantha	Grantha

Names of the days of the week have been adopted from Sanskrit with slight variations. These are :

THAI	SANSKRIT
Aditay	Āditya
Candu	Candra
Aṅgār	Aṅgāra
Budh	Budha
Bṛhasbodi	Bṛhaspati
Śukr	Śukra
Saur	Saura

Sanskrit words are used as names of universities, hospitals etc. For example,

Silpakoru University	Skt. Śilpakāra
Vajira Hospital	Skt. Vajra

LAOS

Śiva used to be worshipped here. Garuḍa and Nāga are carved on the Vat Pa Rock.

The literature of Laos has many Sanskrit or Sanskritic words, and bears the imprint of Sanskrit grammar, lexicography and prosody. Several Sanskrit poems are found in translation. The *Pañcatantra* of this land is largely derived from the Sanskrit *Pañcatantra*.

The *Rājasavani* and some other works on *Rājaniti* show the influence of Sanskrit works.

Episodes of the *Rāmāyaṇa* are enacted on the stage.

ANNAM

The Annamite form of the *Rāmakathā* is called the 'King of demons'.

PHILIPPINE ISLANDS

Some scripts of this region appear to have been modelled on Indian, particularly South Indian alphabets.

In some dialects there is influence of Sanskrit. There are images of Śiva, Gaṇeśa etc. The installation of statue of Manu (Art Gallery of the Senate Chamber of the Republic) is an index to the great popularity of Manu.

Some inscriptions (682-86 A. D.) are written in Sanskritised Malay language.

The vocabulary of the Philippines reveals some Sanskrit or Sanskritic words; e. g.

KATHĀ	SANSKRIT KATHĀ
diwatā	devatā
dukha	duḥkha
sigla	Śīghra

The literary works, mythology and folklore of this land reveal indebtedness to India.

Even the *Bantugan*, a Muslim epic, chiefly draws upon the *Mahābhārata*.

CHINA, JAPAN, KOREA, MONGOLIA

As early as third century A. D., the Chinese preacher, Fa-hu translated several Sanskrit works into Chinese. There were translations by others too. The *Saddhrma-puṇḍarika* and *Mādhyamikaśāstra* are some of the works translated.

Ti-shan wrote a history of Sanskrit literature.

We are told that in a MS., found in China, there are references to the Laws of Manu[1].

There are only Chinese versions of some Sanskrit works lost in India. Among others, the *Rāmāyaṇa* stories were translated.

Some Chinese scholars, e.g. Hsüen-chu, Cittavarman etc., studied Sanskrit in India.

1. K. Motwani—*Manu Dharmaśāstra*, p. 232

JAPAN

There is evidence of the cultivation of Sanskrit learning in Japan as early as the ninth century. The Sanskrit script, *Siddham*, was learnt there by Buddhist monks.

A Sanskrit work, published in Japan, is the *Sukhāvati-vyūha-nāma*, *Mahāyāna-sūtra*.

About 900 Indian deities, including Brahmā, Viṣṇu, Śiva, Sarasvatī, Gaṇeśa are represented in Japanese art.

Tāntric *Maṇḍala*-s (diagrams) and *Mudrā*-s (hand-postures) form part of worship in Japan.

The *Iroha* poem, owning inspiration to the *Mahāparinirvāṇa-sūtra*, shows marked influence of Sanskrit.

The Japanese syllabary in fifty letters follows the Sanskrit alphabet.

In the Imperial Treasury of Japan, several drugs with corresponding Āyurvedic names, have been preserved.

The discovery of the manuscripts of the *Aṣṭasāhasrikā-prajñāpāramitā* and other works in the Horyuji monastery, written in the sixth century and fourth century Brāhmī script, testifies to the influence of Sanskrit in this land.

The Japanese have adopted many story-motifs from Sanskrit literature; e.g. the monkey and his liver, the monoceros sage Ṛṣyaśṛṅga.

The *Gītā*, Upaniṣad, *Ṛtusaṃhāra*, *Manusmṛti*, *Arthaśāstra* are some of the works translated into Japanese.

KOREA

The Korean scholar, I-chang (635-713 A. D.), visited India and acquired many Sanskrit works. The scholar, named Wancheuk (613-96 A. D.) acquired profound knowledge of Sanskrit.

The edition of the Buddhist Sanskrit work *Mahādharmakośa* (1236 A. D.) bespeaks the influence of Sanskrit in Korea.

MONGOLIA

Borrowings from Sanskrit are noticeable in Mongolian epic songs and Shamanist hymns. In some hymns (14th-17th Cent.) names of several

Indian deities occur; e. g. Biṣṇu, Bisman tugri (Vaiśravaṇa Deva), Esrua (Brahmā) etc. Garuḍa figures in epic songs etc.

There is a Mongolian translation of the Arabic version of the *Pañcatantra.*

There is evidence of the familiarity of Mongols with the *Vetālapañcaviṃśati, Vikramacarita* and *Śukasaptati.* Many Vetāla stories have Mongolian versions.

CENTRAL ASIA, TRANSBAIKALIAN SIBERIA

Many Sanskrit manuscripts have been unearthed in Central Asia. Of these, a noteworthy work is the Sanskrit *Tripiṭaka.* The Bower MS., discovered at Kashgar, dating back to C. 4th Cent. A. D., contains seven treatises including works on medical science. Fragments of the *Śāriputra-prakaraṇa* of Aśvaghoṣa and two other dramas of unknown authorship were found in Turfan. The cave temples at Bamien contain many Sanskrit manuscripts. At Tun huang were found Khotanese versions of some works like the *Vajracchedikā.* There is evidence of the cultivation of Sanskrit astronomy, *āyurveda* etc. in Kucha (at present Kuch) in Central Asia. The people appear to have studied such works as Āryadeva's *Sutaśāstra* and Nāgārjuna's, *Mādhyamaka-śāstra.* At Khora, manuscripts of the *Śatapañcāśataka* and the *Catuḥśtaka* were recovered.

The language of Khotan became a literary language under the influence of Sanskrit.

Some Vigurian medical texts are derived from Sanskrit originals.

The ancient Turkic texts (C. 8th-9th Cent. A. D.) are largely adaptations and renderings from Sanskrit works.

Many Sanskrit words got into ancient Turkic. For example.

TURKIC	SANSKRIT
Višnu	Viṣṇu
Irži	Ṛṣi
Cădik	Jātaka

Among the literary works in ancient Turkic are the *Suvarṇaprabhāsasūtra, Saddharmapuṇḍarika* etc.

In Uigur Turkic are preserved many remains of the Avadāna literature. There are some philosophical texts too, e. g. *Yogācārabhūmi-śāstra.* Among

Tāntric works are *Sarva-durgati-pariśodhana, Saṃvara-tantra* etc. Fragments of some Sanskrit medical texts, e.g. *Siddhasāra* of Ravigupta, are preserved.

There is striking similarity between Sanskrit and the local language of Chinese Turkestan. For example,

LOCAL LANGUAGE	SANSKRIT
Maharaya	Mahārāja
Uṭa	Uṣṭra
Bhoyamna	Bhojana

The Shaman songs of the Transbaikalian Siberia praise Indian deities like Indra, Agni etc. Śrīdevī or Kālī found her way here at least in the eighteenth century.

The *Yisun ordeni-yin Ganjur* is a collection of *navaratna* MSS.

Siberian folklore is familiar with the *Rāmāyaṇa*. Āyurveda appears to have been popular. The *Aṣṭādhyāyī* is regarded as a model for linguistic development. The *Meghadūta* is the first lyric of the people.

AFGHANISTAN, PERSIA, ARABIA

Works like the *Nirukta, Aṣṭādhyāyī, Mahābhārata* are familiar to the Afghans.

Images and carvings of Indian deities like the Trinity, Gaṇeśa, Durgā etc. have been discovered in the area.

As regards Persia, the holy book *Avesta* shows remarkable similarity with the Veda. In the sixth century, the *Pañcatantra* was rendered into Persian at Akbar's court by Fayzi (1593 A. D.) ; it is a noteworthy work in the history of Persian literature. We are told that under Darius (6th-5th Cent. B. C.) laws were framed in accordance with the *Manu-smṛti*. Under Akbar the *Gītā, Atharvaveda, Mahābhārata, Rāmāyaṇa, Līlāvatī, Yogavāsiṣṭha, Harivaṃśa, Siṃhāsanadvātriṃśikā, Śukasaptati* etc. were also translated into Persian.

The Firdaus *UL hikmat* (850 A. D.) of Rabbun contains much information about Indian medicine.

The Pahlavi version of the *Pañcatantra* was rendered into Arabic (8th Cent.). Of other works, rendered into Arabic, are the works of Caraka and Suśruta, the *Brahmasiddhānta* and *Khaṇḍakhādyaka* of Brahmagupta, works of

Āryabhaṭa. There was great enthusiasm for Sanskrit learning under Harun of Bagdad (8th-9th Cent.).

Alberuni, the Arabian traveller, translated the astronomical works of Brahmagupta, the *Sūryasiddhānta* of Varāhamihira, the philosophical works of Kapila and Patañjali, and introduced the *Gitā*.

The Arabs' indebtedness to Indian mathematics is expressed in the word *hindisat* used to denote this branch of learning.

The book of Sindabad and the *Arabian Nights* betray profound Indian influence.

Sufism reveals striking parallelisms with Vedāntic thought, particularly with the *Viśiṣṭādvaita* view.

Now we come to the occident.

GREECE

In Greek Marchen there are some old myths resembling Indian ones. There is much in common between the fables of Greece and India. The Arabic version of the *Pañcatantra* was translated into Greek for the first time in Europe. Aesop's Fables are believed to have been influenced by Indian fables.

In the domain of philosophy, it is believed that Pythogoras was influenced by Sāṃkhya philosophy. This system is believed to have had a deep impact also on the philosophical ideas of Heraklitos, Empedoklas, Epikuros etc. The universe and God are identical, thinking and being are identical—these leading ideas of the Eleatics have parallels in the Upaniṣad and Vedānta philosophy. The quest of philosophers like Xenophanes, Permenides etc. for one reality behind diversity is similar to the Upaniṣadic spirit. Belief in rebirth, transmigration, law of karman—these are some of the ideas common to Neoplatonism and the Upaniṣads, Vedānta and Yoga.

In the *Symposium* one is reminded of the doctrine of *mokṣa* in the Upaniṣads. The *Syntipas* contains passages which appear to be adaptations from Sanskrit originals.

In the drama *Suppliant Women* of Aeschylus (C. 500 B. C.) there is a brief pen-picture of a part of Indian life.

Chrysostom (C. 80 B. C.) shows his familiarity with the Sanskrit *Mahākāvya*.

In *Hippocratic Collection on Breath* and Plato's *Timaeus* the treatment has much similarity with the Indian concept of *vāyu* or *prāṇa* and the Āyurvedic doctrine of *tridoṣa*.

Vaiśeṣika ideas about substance, five elements, motion, atomism etc. appear to have influenced Aristotle and other Greek thinkers.

Attempts have been made to prove parallelism between the romances of Greece and India.

ITALY

In the work, *Katápasôn Airéseôn Elenchos*, also called *Philosophoumena*, contains a statement of the doctrines held by the Brāhmaṇas in a part of Deccan. The influence of several Upaniṣads, e.g. *Chāndogya*, *Kaṭha*, etc. on the work is obvious.

The impact of Upaniṣadic thought, especially of *Yoga*, on Plotinus has been shown.

Of the Sanskrit works, translated into Latin, noteworthy are the *Pañcatantra* and the *Āryabhaṭiya*.

The *Gesta Romanorum* and similar collections of monks taken in Latin reveal indebtedness to Indian tales and fables.

Celsus (C. 1st cent. A. D.), Galen (2nd-3rd.Cent. A. D.) etc. show their familiarity with and indebtedness to Indian medical science.

Farachi's (c. 13th Cent.) Latin translation of the Arabic *Kitāb al-hawi* incorporates Indian medical knowledge.

De numero indico is the Latin translation of the Arabic work on the Hindu method of calculation.

BRITAIN, GERMANY AND OTHER EUROPEAN COUNTRIES

A Dissertation etc. of the *Hindus* (1768) by Alexander Dow shows his intimate knowledge of Sanskrit.

The *Pañcatantra* was translated into English quite early. Some tales of Chaucer's (C. 14th-15th Cent.) *Canterbury Tales* appear to be adaptations of Indian tales.

The *Gītā* appears to have produced a tremendous impact on the poets and philosophers of the West. M. Arnold's 'disinterested endeavour' is a literal translation of *niṣkāma karma* of the *Gītā*. William Blake's writings testify to his knowledge of the *Gītā*. In the *Endymion* the passage about the Indian mind shows Keats' familiarity with the *Gītā*. In the third section of *Dry Salvages* he sums up the message of Kṛṣṇa in the *Gītā*.

Shelley and Tennyson drew upon William Jones' writings relating to Indian thought in *Queen Mab* and *Lockesley Hall* respectively. De Quincey, in his Confessions, says that, in his dreams, he was ferretted by Brahmā, Viṣṇu and Śiva.

Wordsworth's *Tintern Abbey* contains lines which seem to echo Vedāntic ideas. He says—

A motion and spirit that impels
All thinking things
And rolls through all things
Our birth is but a sleep and a forgetting
The Soul......
Hath elsewhere its setting—

These lines from *Ode of Intimations of Immortality* also seem to contain ideas familiar in Indian philosophy.

The presence of the divine spark in every one, self-consciousness as the basis of mental experience such ideas of Coleridge echo Vedāntic views.

The following lines of Shelley's *Adonais* reflect the doctrine of *Māyā* :

The one remains, the many change and pass,
Heaven's light for ever shines, Earth's shadows fly.

The mysticism of T. S. Eliot, A. Huxley, Auden etc. bears signs of Indian influence. Huxley's *Perennial Philosophy* testifies to his familiarity with Indian, particularly, Vedāntic thought.

Arnold's *Light of Asia* is based on the Avadāna *Lalitavistara*.

The *Kāmasūtra* provided inspiration to Carpenter, Havelock Ellis, D. H. Lawrence etc.

Maughams's *Razor's Edge* is a rendering of *kṣurasya dhārā* in the *Kaṭha Upaniṣad*.

GERMANY

Max Müller stands as a dominant figure who dedicated his life to the cause of Sanskrit, particularly Vedic literature.

The *Pañcatantra* was translated into German quite early.

Some lyrical poems of Heine (1797-1856) reveal inspiration from Sanskrit literature.

Schopenhauer's admiration for Upaniṣads is well-known. Hartmann, Eckhart, Tauler, Fichte, Hegel etc. were, perhaps, influenced by Ātman-Brahman doctrine, the idea of a single reality. Kant's ideas about the difference between a physical world and the unknowable beyond space and time are akin to the concept of *Māyā*. Nietzsche's philosophy of superman drew upon the *Manu-smṛti*.

German *Household Tales*, collected by Grimm Brothers, bear traces of Indian fables and tales.

In his prologue to the *Faust* Goethe appears to have followed Kālidāsa in his prologue to the *Śakuntalā*.

Thomas Mann (1875-1975), in his *Transposed Heads*, interpreted an Indian story from the *Vetālapañcaviṃśati* in a novel way.

FRANCE

A scholar, named Pons, wrote a Sanskrit grammar in Latin on the lines of the *Saṃkṣipta-sāra*. He translated the *Amarakośa* into Latin.

Fauche translated several works into French. The Sanskrit works, studied or translated, include the *Nāṭyaśāstra*, *Bhāgavatapurāṇa* etc.

Victor Hugo imitated an Upaniṣad in his poem, *Suprematic*. Verlaine's *Sāvitri* draws upon the *Mahābhārata*.

In recent times, Renou produced massive works on Pāṇini and the Veda. Filliozat wrote extensively on Indian medicine.

RUSSIA

Some Russian stories appear to be adaptations of Indian ones. For example, the story of *Schastic* and *Neschastie* (good luck and bad luck) is a modification of the Indian story of Vīravara in the *Hitopadeśa*.

The first Russian translation of the *Gītā*, based on the translation by Wilkins, appeared in 1787 A. D.

The *Śakuntalā* is included among the possible sources of inspiration to Pushkin (1799-1837), author of the *Mermaid*.

Tolstoy, in his *Letter to Hindu*, addressed to Mahātmā Gāndhi (1909) quoted from the Upaniṣads and the *Gītā*.

Portions of the *Rāmāyaṇa* and the *Mahābhārata* have been translated into Russian.

AMERICA

There is remarkable affinity between the Maya civilisation of South America, dating back to the seventh century B. C. or even earlier, and Indian civilisation. For example, Maya art and architecture reveal marked Indian or Sanskrit influence. The motifs of the *makara, padma* and *kalpavṛkṣa* testify to Indian influence. Viṣṇu, with his disc and mace, appears there. Prototypes of Nāginī, Kubera, Gaja, Nāga are found among the Mayas. The Peruvians worshipped an omnipotent and invisible Supreme Being. The hymns of Inca rulers of Peru show similarities with Vedic hymns. The American story of Yappan has marked parallelisms with the *Mahābhārata* story of Indra. A number of words of the Quicha languages have analogous Sanskrit forms.

The American philosophers, Emerson (1803-22), Thoreau (1817-62) and some other New England writers studied many of the religious works in Sanskrit through translation. Whitman (1819-92) appears to have been influenced by Indian ideas. Monistic and idealistic philosophies of America in the nineteenth century appear to be indebted, to a great extent, to Sanskrit philosophical works.

The writings of Steinbeck reveal deep impact of Indian philosophy. The twofold reality—empirical and ultimate, non-dualism etc., contained in his works, are Upaniṣadic. In his *Cannery Row* he gives expression to the doctrine of *Māyā*.

The Christian science movement in America drew some inspiration from Vedānta. Like a Vedāntin its sponsors thought that matter and suffering were unreal and that the knowledge of this fact was indispensable for relief in misery.

Scholars have pointed out that many story-motifs of India appear to have migrated to foreign lands. The space at our disposal does not permit a detailed treatment. We shall refer to just a few motifs.

Some magical motifs, found in the *Kathāsaritsāgara*, e.g. magic stick, vessel and shoes, appear, with some modifications, in Grimm's *Fairy Tales*.

The *Kathāsaritsāgara* story of the founding of the city of Pāṭaliputra occurs in a much similar manner in the Persian *Bahār-i-Danish*.

The *Kathāsaritsāgara* motif of suitors, entrapped by a wife, occurs in the works of various countries with alterations to a greater or less degree. The following are some of the foreign works using the motif : The Persian works *Tūti-nāmā*, *Rāhur-i-Dānish* ; The *Nights* of Arabia, Turkish *History of the Forty Viziers*, Italian *Decameron* etc.

The motif of Doctor Know-all, found in the *Kathāsaritsāgara*, occurs in some form or other in the following : Grimm's *Tales*, *Siddhikür*, the Mongolian version of the *Vetālapañcaviṃśati*, Schleicher's *Lithuanian Legends*, *Arabian Nights* etc.

The poison-damsel (*viṣakanyā*) is well-known in Sanskrit literature. In the Latin work, *Seretum Seretorum* Aristotle warns Alexander against poison-damsels. The *Gesta Romanorum* contains this motif. An adaptation of the idea is found in the *Rappacini's Daughter* by the American poet, Hawthorne.

The motif of pretended husband is known from the *Rāmāyaṇa*, *Kathāsaritsāgara* etc. ; versions of this motif occur in the following : *Kalila* and *Dimna*, *John of Capua*, *Anvār-i-suhaili*, *Bahār-i- Dānish* etc. and in such European collections as *Decameron*, *Le livre des Lumiéres*, *Cabinet des Fées* etc.

The motif of metamorphosis, e.g. a human being transformed into a bird of beast, is found in Sanskrit works from the *Śatapatha Brāhmaṇa* down-

wards. This motif occurs in the German *Household Tales*. In his *Chips from a German Workshop* Max Müller refers to the motifs.

Change of sex is a familiar motif in the *Mahābhārata*, *Rāmāyaṇa*, *Kathākośa* etc. It occurs in the *Book of Sindbad*, *Arabian Nights*, Arabic collection called *Fakhir*, an Albanian version in *Contes Albanais* etc.

The wide popularity of the *yoga* philosophy and yogic practices for mental health and physical fitness in western countries reflects the indirect influence of Sanskrit. It is in Sanskrit works that *yoga* has been dealt with. The activities of the Rāmakrishna Mission in various foreign countries have added a fillip to the studies of Sanskrit philosopical and religious works. The lectures of Svāmī Vivekānanda went a long way in drawing the attention of western people to Indian philosophy.

As pointed out above, the literary activities of William Jones were, to a great extent, responsible for evoking the interest of the occidental scholars and poets in the rich treasure embedded in Sanskrit.

The commercial contacts between India and western countries like Greece, Rome, Babylon and with Persia, Arabia, dating back to a remote age served as media for the transmission of Indian learning abroad. Alexander's invasion of India (326 B. C.) gave an impetus to cultural exchanges between Greece and India.

The missionary activities of Buddhists, since the Aśokan age, played a significant part in carrying Sanskrit learning to many Asiatic countries like Ceylon and the Far East.

The Portugese trade centres in India, established in the sixteenth century, followed by the commercial enterprise of the Dutch, British, Danes and the French, accelerated the pace of the influx of Indian learning to western countries. Finally the East India Company opened up new vistas of cultural and literary contacts between Britain and India.

The role of European and American missionaries in this connection cannot be passed over.

Another noteworthy factor in this connection is the Romanies, popularly called Gypises. These nomadic people, speaking a language containing many Sanskrit and Sanskritic words, observing many Indian customs and having many stories current among them are believed to have migrated from India to the west

IMPORT OF THE WORD ŚIŚUKRANDĪYA IN AṢṬĀDHYĀYĪ, IV.3.88

R. S. Bhattacharya
Varanasi

The word *Śiśukrandīya* is derived from the word *Śiśukranda-yamasabha....'*[1] As to what is the import of the word *Śiśukrandiya,* scholars hold diverse views. Dr. V. S. Agrawala and Dr. R. K. Mukherjee take *Śiśukrandiya* as a poem[2]. Dr. Agrawala further states that the 'crying of the child Kṛṣṇa' is the subject of this work[3]. That this may be the subject of the *Śiśukrandiya* is stated by Y. Mimāṁsaka also[4].

The following consideration would show that all of these views are wrong.

There is no express or implied indication in the *Aṣṭādhyāyī* that the *Śiśukrandīya* belongs to the class of *kāvya* (poem). As the *sūtra* IV.3.88 is read under the province of the *sūtra 'Adhikṛtya kṛte granthe'*[5] it is reasonable to take the word *Śiśukrandiya* as a *grantha* (a group of definite sentences arranged to serve a distinct purpose) only. Whether this *grantha* falls under the category of poem or not has not been stated by Pāṇini. That we cannot take the word *grantha* in the sense of a poetical composition only is proved by the fact that the name of the non-poetical work *Vākyapadiya* has been given as an illustration of the *sūtra* IV.3.88[6]. Had *grantha* in the *sūtra*-s IV.3.87-88 meant 'a poetical composition' (*kāvya*), the word '*gauṇamukhya*' would not have been

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1. IV.3.88.
2. *India as known to Pāṇini*, p. 339; *Hindu Civilization*, p. 122.
3. *ibid.*; p. 340.
4. *Saṃskrita Vyākaraṇaśāstra kā Itihāsa*, I, p. 257.
5. IV.3.87.
6. vide *Kāśikā*.

given in the *Kāśikā* as the counter example of the *vārttika* '*Dvandve devāsurādibhyaḥ pratiṣedhaḥ*'[1].

From the above consideration it follows that 'any kind of composition with a definite extent on any subject (*viṣaya*)' is to be taken as *grantha* in these two *sūtra*-s[2]. It is gratifying to note that Dr. P. V. Kane did not take the word *grantha* in the sense of a poetical composition only as is clear from his remarks : "The *sūtra* IV.3.87 and the following *sūtra* indicate the existence of secular works before Pāṇini's day, which may have been poetic"[3].

The word *Śiśukranda* does not possess the slightest indication for taking the word *śiśu* (a child) in the restricted sense of 'the Child Kṛṣṇa', whose father was Vasudeva. Moreover, the crying of Kṛṣṇa at the time of his birth is not such an attractive incidence as to become the subject of a (poetical) composition. Even the Purāṇas, namely the *Bhāgavata*, *Viṣṇupurāṇa*, *Harivaṁśa*, *Brahmapurāṇa* etc. do not contain any charming description of the crying of Kṛṣṇa either at the time of his birth or at the time of performing various feats in his boyhood.

According to us the word *Śiśukranda* means 'the crying of children' as is evident from the remarks of the commentators (*śiśūnām krandanam*). The plural number used in the word *śiśu* in the comments of the commentators undoubtedly shows that the word *śiśu* cannot be taken as referring to a particular *śiśu* (child), even if he is regarded as possessing supernormal qualities. Pāṇini would not have used the general word *śiśu* had he meant a particular child (i.e. Kṛṣṇa). Puruṣottama in his *Bhāṣāvṛtti* rightly informs us that *Śiśukrandīya* is a medical work that deals with the crying of children. The view is subscribed by Sir Monier Williams also[4]. It appears that the word *kranda* alludes to child-disease as may be proved by the frequent use of the word *krandana* and its synonyms in the Āyurveda treatises dealing with child-diseases, which falls under the division called *Kaumārabhṛtya*. It is interesting to note that we find frequent use of the word *śiśu* (instead of *bāla*, etc.) in the Āyurveda works dealing with child-disease and its treatment[5]. The chapter on *Bālatantra* in the *Agnipurāṇa*[6] also contains frequent use of the words *śiśu* and *krandana*.

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1. IV.3.88.
2. IV.3.87-88.
3. *History of Sanskrit Poetics*, p. 320.
4. Vide '*Dictionary*' under the word *Śiśukrandīya*, p. 1076, Col. 2.
5. vide *Suśruta*, *Uttaratantra*, Ch. 27, 29, 31, 33 and 36.
6. Ch. 299.

IS ज्यौतिष THE CORRECT FORM

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In modern times a tendency has grown, especially in northern India, to spell the neuter word *jyotiṣa* (the name of one of the six *aṅgas* of the Veda) as *jyautiṣa*. The upholders of *jyautiṣa* argue that since the word is formed by adding the secondary (*taddhita*) suffiix *aṇ* to the stem *jyotis* (ending in dental स् and not in cerebras ष् as is found in some modern works on grammar, according to the *sūtra* '*Adhikṛtya kṛte granthe*'[1] and since there would occur *vṛddhi* in the first vowel (i.e. O) of the stem-word (the suffiix being *ṇit*)[2], the form must be *jyautiṣa* (and not *jyotiṣa*).

A close study of the *sūtra* IV.3.87 would reveal that the formation of the word in question does not fall under the the province of this *sūtra* and consequently there is no possibility to get the form *jyautiṣa* (as the suffix *aṇ* is not to be added after *jyotis*). The *sūtra* in question is applied when the word to be derived is regarded as the name of a *vidyā*[3] and not the name of a *grantha*, the aforesaid *sūtra* does not deserve to be applied in this connection.

As to how *jyotiṣa*, the name of a *vidyā*, can be derived from the stem *jyotis* (meaning stars and other luminaries) in the absence of the application of the *sūtra* IV.3.87[4] commentators reply that the word *jyotiṣa* is to be formed by

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1. IV.3.87.
2. *Aṣṭādhyāyi* VII.1.117.
3. *Muṇḍaka Up.*I.1.5; *Viṣṇupurāṇa* III.6.27; *Vāyupurāṇa* 61.78.
4. It is true that some commentators opine that the word ज्योतिष is to be formed in accordance with the *Sūtra* IV.3.87 and that the occurance of वृद्धि is to be checked with the help of the *Paribhāṣā* संज्ञापूर्वको विधिरनित्यः; vide *Prakriyāsarvasva* 4.3.87; *Durghaṭavṛtti* of Śaraṇadeva (p. 91, 126). These commentators are wrong, for they fail to see that ज्यौतिष is not the name of a *grantha*, whereas the *sūtra* IV.3.87 is connected with the naming of *granthas*.

adding the secondary suffix *ac* to the stem *jyotis* in the sense of '*tad asyāsti*' ('one has it', i.e. one has it as a subject to be dealt with). The suffix *ac* does not give rise to *vṛddhi* in the first vowel.

Thus it is clear that there is no irregularity in the word *jyotiṣa* so far as the grammatical process is concerned. It is a valid word of classical Sanskrit. Had it been Vedic in character commentators would have remarked about its Vedic character as they usually do about Vedic words. No commentator says anything about the character of this work when they explain it[1].

It is gratifying to note that no critical edition of any authoritative work shows the form *jyautiṣa* as a variant reading—a fact which positively shows that *jyotiṣa* is only the correct form. It should also be noted clearly that we are not opposed to the form *jyautiṣa*. There does occur the word *jyautiṣa* in the sense of 'related to *jyotis*' ('*jyotiṣa idam*') as is stated in the *Bṛhatśabdendu-śekhara* of Nāgeśa. Traditional scholars accept the validity of the words *jyautiṣa* and *jyautiṣika* in the sense of 'one who knows *jyotiṣa*'[2]. And these positively show that the name of the *vidyā* is *jyotiṣa* and not *jyautiṣa*.

It appears that the upholders of the form *jyautiṣa* failed to notice the significance of the word *grantha* in the *sūtra* IV.3.87. Leaving the question of existence and nature of writing it may safely be said that *grantha* signifies 'a definite arrangement of sentences'. It is not the same as *vidyā* which means the thoughts or doctrines (*cintā*-s) only[3]. As for example *Āyurveda* is the name of a *vidyā* and the *Carakasaṃhitā* is a *grantha*. The views (*cintās*-) about the motion, shape etc. of the sun, moon etc. are collectively called *jyotiṣa* and the literary compositions of Parāśara, Varāha and others are called *grantha*-s. Even the absence of the art of writing in ancient India (as is held by some scholars) the word *grantha* does not lose its significance. In the absence of writing *grantha*

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1. Commentaries on *Muṇḍaka UP*.I.1.5 which mention *jyotiṣa* as an *aṅga* of the *Veda*.
2. *Bhāṣāvṛtti* on Pāṇini IV.2.59 and other commentaries. Vide Bhānuji Dīkṣita's comment on the word ज्यौतिषिक in *Amarakośa* 2.8.14 : ज्योतिर्नक्षत्राद्यधिकृत्य कृतो ग्रन्थ:, अधिकृत्य कृते ग्रन्थे इत्यण्, संज्ञापूर्वकत्वान्न वृद्धि:, ज्योतिषमधीते वेद वा ऋतू-क्थादीनि ठक्." Here Kṣirasvāmin says : "ज्योतींषि ग्रहादीन् अधिकृत्य कृतो ग्रन्थो ज्योतिष:, ज्योतिषं वेद ज्यौतिषिक इति". Mark the masculine word ज्योतिष:. The word in this sense is, accordnig to us, invalid. It is not used in any authoritative works also. In *Sabhā-parvan* 5.42 we find the masculine word ज्यौतिष: in the sense of 'one who is well-versed in ज्योतिष'
3. For the distinction between *śāstra* and *grantha*, see Medhātithi's *bhāṣya* on *Manu* 1.58.

would mean 'a body of spoken sentences arranged in such a way as to serve some purpose'.

From the foregoing discussion it is perfectly clear that since ज्योतिष् is not the name of a literary composition, there is no possibility to apply the *sūtra* IV.3.87 enjoining the suffix अण् and as such we cannot form the word ज्यौतिष् (with औ) in the sense of a *vidyā*.

THE CONCEPT OF SELF-LUMINOSITY OF KNOWLEDGE IN PRAMĀṆAVĀRTIKA *

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The Yogācāra view on self-luminosity has been represented in the works af Dharmakīrti. His arguments in favour of self-luminosity are forceful, consistent and thoroughgoing, and notwithstanding the idealistic implications of some of them, are mostly of general significance; so much so that the adherents as well as the adversaries of 'self-luminosity' recognise his exposition as the authoritative presentation of the case. His verses such as *'apratyakṣopalambhasya nārthadṛṣṭih prasidhyati'* (without apprehension of the cognition, the apprehension of the object too will not be established) have been freely quoted in the subsequent discussions of the problem in the prominent philosophical texts[1]. In fact it is in the works of Dharmakīrti that we come across the earliest systematic exposition of the problem of self-luminosity.

Self-luminosity exemplified in feelings

The self-luminosity of experience is most clearly recognisable in the feelings of joy etc. It never happens that one is happy or sad without, at the same time, being aware of his feeling. It goes to the credit of Dharmakīrti that he clearly saw its significance as an argument for self-luminosity. The

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1. The verse is quoted in *Ślokavārtika*, *Khaṇḍana-Khaṇḍa-Khādya* (p. 31), *Sarvadarśanasaṃgraha* (p. 67) and many other well known treatises.

discussion of the problem in *Pramāṇavārtika* opens with the observation that the self (identity) of the feelings (of joy etc.) is not denotable, because they espouse nothing but their own self. Hence, they are self-luminous, and their manifestations do not follow speech[1].

The term self (*ātman*) stands here, not for the soul (an abiding principle of subjectivity), but for the identity of feelings etc. The point of the reasoning is that the identity of feelings etc. is non-distinct from their 'manifestation', and as such, they admit of no other signifier, but their own 'manifestation'. Notably, in the signification of an insentient object, say a jar, there is discernible distinction between the identity of the signified (object) and the sign or the significant appearance. It is the apprehending knowledge distinct from the object that gives rise to the corresponding signification. On the other hand, in the case of feelings of joy etc., which survive only as 'manifestation', one can never have distinct denotations for the 'self' and the manifestation of joy etc. Here the (signifying) manifestation is invariably the very identity of joy (signified), which itself is non-distinct from manifestation. The terms joy etc. denote the 'self-manifesting joy', and as such, the 'self-luminosity' of feeling flows from the very analysis of the 'meaning' of experience. Hence, it is said as regards things such as joy etc., the manifestation is infected with self. These things, manifestive of self, survive only as apprehension[2].

This argument of Dharmakīrti was reproduced by the well known post-samkarites like Citsukhācārya.

Self-luminosity is a necessary assumption in the two term account of experience.

Following his predecessors, Dharmakīrti emphasises that there are two forms in cognition i.e. the form of object (*artharūpatā*) and the form of experience (*anubhavarūpatā*). With surpassing clarity, he points out that the two-term account of experience itself yields to prove the self-luminous

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1. अशक्यसमयो ह्यात्मा रागादीनामनन्यभाक् ।
तेषामतः स्वसंवित्तिर्नाभिजल्पानुषङ्गिणी ॥
प्रमाणवार्तिक 249, पृ० 175

2. तस्मात् सुखादयोऽर्थानां स्वसंक्रान्तावभासिताम् ।
वेदकाः स्वात्मनश्चैषामर्थेभ्यो जन्म केवलम् ॥
Ibid 266, पृ० 180

cognition. It is so because the seeing (manifestation) of cognition, is itself of the very nature of the manifestation of identity (*svarūpabhūtābhāsa*)[1].

It cannot be said that there is apprehension of the identity of knowledge (*svarūpābhāsa*) by another knowledge in the manner of (apprehension of) object, because the cognition being of the nature of non-object, how can there be experience of knowledge in the form of 'apprehended'. If it is said that the knowledge does not know its identity and form, then the entire world of experience will come to an end. Elucidating the point, the commentator observes: "If knowledge is not known in the moment of its existence, how can it be apprehended in the (next) moment when it does not exist at all.[2] The manifestation of object is the monifestation of (the form of) knowledge itself, and that being non-available in the moment of its existence, there will be darkness all over.[3]

It is further pointed out that the knowledge which apprehends the object e.g. the knowledge of the blue etc., being of the nature of appearance of object, shines as extended or extrovert (*bahirmukhi*) ; whereas the knowledge which apprehends the self (identity) of cognition is firmly established in its character as introvert[4]. The introvert experience is the apprehender and as such can never become apprehended. Its very nature, (which is introvert) debars it from becoming available for presentation to and apprehension by a subsequent cognition. The distinction of the 'Knower' and the 'known' aspect of cognition having been established firmly, one cannot acquire the function of the other. Since the knower aspect cannot be manifest in the manner of the known, its self-luminosity becomes an unavoidable supposition

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1. द्वैरूप्यसाधनेनापि प्रायः सिद्धं स्ववेदनम् ।
   स्वरूपभूताभासस्य तदा संवेदनेक्षणात् ॥
   Ibid 426, पृ० 224
2. धिया तद्रूपया ज्ञाने निरुद्धेऽनुभवः कथम् ।
   स्वं च रूपं न सा वेत्तीत्युत्सन्नोऽनुभवोऽखिलम् ॥
   Ibid 427, पृ० 224
3. स्वकाले ज्ञानं न वेद्यते, ग्राहककाले ग्राह्यस्यैव अभाव इति कथं बुद्धिवेदनम् ।
   मनोरथनन्दिवृत्ति, पृ० 224
4. बहिर्मुखं च तज्ज्ञानं भात्यर्थप्रतिभासवत् ।
   बुद्धेश्च ग्राहिकां वित्तिर्नित्यमन्तर्मुखात्मनि ॥
   प्र० वा०, 428, पृ० 224

to explain its manifestation. It is in this sense that Dharmakīrti maintains that self-luminosity of experience must remain a necessary postulate in a two term account of experince.

In fact if self-luminous cognition is not accepted, there will be no direct knowledge of the object itself. If a cognition is apprehended by another cognition, it will have to shine as extended like an object, such as blue etc. However, according to Yogācāra idealism, the knowledge of the object is non-distinct from the shining of knowledge as an object. Manifestation of the identity (self) of cognition in the form of object is called 'the apprehension of object', and if that identity itself is non-manifest, there will be no direct knowledge of the object itself. What else could be the meaning of the cognition of the object, except the manifestation of cognition in the form of object[1]. The point is that in the manifestation of the object, the manifestation of cognition i.e. its self-luminosity is implicit. If cognition is not manifest in the moment of its existence, even the direct knowledge of object will not be possible.

Just as owing to the forms such as blue etc. there is experience of the blue etc. even so owing to the identity of experience, there will be experience of that (identity) too[2]. It cannot be said that in experience there is no determination as 'experienced', just as we have with regard to the object. Such determination, it is pointed out, is not available even with regard to the object. Besides, why should there not be such determination in cognition? Just as in the 'seen' object such as white etc. such determination is due to its cognition-bound character (correspondence), even so in cognition such determination will be due to the self or existence-bound nature of experience.[3]

Vividity as a referent of the self of experience and not a quality of it. There is manifestation of the white etc. in the form of vivid cognition. Is the vivid cognition the further appearance (*rasarūpa*) of

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1. तथा स्ववेदनताभावे यो विषयस्याभास आकारो यस्य ज्ञानस्य तं स्वकारार्पकं विषयं तदाकारवत् ज्ञानं न वेत्तीति प्राप्तम्। विषयस्वरूपस्यात्मनो वेदने हि विषयवेदनं तत्परोक्षतया अर्थोऽपि परोक्षः स्यात्, यतोऽर्थस्वरूपधीवेदनादन्या का संविदार्थस्यास्ति।

   मनोरथनन्दिवृत्ति, पृ० 225

2. यथा नीलादिरूपत्वान्नीलाद्यनुभवो मतः।
   तथानुभवरूपत्वात् तस्याप्यनुभवो भवेत् ॥

   प्र० वा० 436, पृ० 227

3. कस्माद् वाऽनुभवे नास्ति सति सत्तानिबन्धने।
   अपि चेदं यदाभाति दृश्यमाने सितादिके ॥

   Ibid 438, पृ० 227.

'manifestation', or the very self of it[1]. If it is only a further appearance then it is the 'appearance' that will be manifest. The manifestation, itself remaining unmanifest, how will there be manifestation of the white etc. If on the other hand, the cognition is just the manifestation (of the thing) and not itself manifest, the entire universe will become unmanifest[2]. The conclusion is, therefore, unavoidable that the element of vividity in cognition refers to the very identity (self) of the cognition as manifest and not any further manifestation (of quality, etc.) of manifestation.

Self-luminosity as a necessary assumption in a revelatory account of experience.

It is necessary here to point out that the concept of self-luminosity presupposes the concept of knowledge as revelation (manifestation). By resorting to the logic of reduction, the aforesaid reasoning brings out the necessity of the revelatory concept of knowledge. If cognition is not the very fact of manifestation (appearance) of the thing, then one may conceive it as the manifestation of manifestation (appearance of manifestation as opposed to its reality); but in that case the manifest will be the 'manifestation of manifestation' and not of the fact of 'manifestation'. It leads to the absurdity of non-manifestation of manifestation. It also emphasises the fact that if manifestation is not manifest in itself, no further acts of manifestation can manifest it; what manifests itself in the further act of manifestation, is the 'manifestation of manifestation' and not the fact of manifestation as such.

(i) Therefore, the unitive cognition itself must be admitted as the fact of manifestation. According to Yogācāra idealism, one and the same fact of manifestation manifests its identity qua manifestation as well as its projection, the object form. It will be untenable to accept two separate facts of manifestation—one for the manifestation of the object and the other for the manifestation of the 'manifestation of the object'. Hence it is said—

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1. पुंसा सिताद्यभिव्यक्तिरूपं संवेदनं स्फुटम् ।
तत् किं सिताद्यभिव्यक्तेः पररूपयथात्मनः ॥
Ibid, 439, पृ० 227.

2. पररूपे प्रकाशायां व्यक्तो व्यक्तं कथं सितम् ।
ज्ञानं व्यक्तिर्न सा व्यक्तेत्यव्यक्तमखिलं जगत् ॥
Ibid, 440, पृ० 227

The view that the cognition in the form of (the manifestation of object) is manifest by another cognition is untenable on account of the obvious defects (of infinite regressus etc.). Besides, how can even the cognition manifest the object, while itself remaining unmanifest? How can the manifestation, while itself remaining unknown enter into any relationship with the object giving rise to the apprehension in the form 'This is known'[1].

(ii) The cognition is a relation between the 'knower' and the 'known'. The aforesaid *Kārikā* very significantly points out that it is possible only when both the terms of the relation are manifest. The relational apprehension called cognition is not possible if one term of the relation (the self, the identity of cognition) remains unknown. Hence, in a cognition the knowledge and the object, both are manifest together in the form of determination—'This is seen'. The apprehension of the 'other' is also a form of the apprehension of the self[2]. If some one says that it is the correspondence of object and knowledge (distinct from it), that is called cognition (sight), then (we say) that the self-luminosity is established in this very fact of correspondence[3].

The commentator points out that Dharmakīrti hints at a notable point of distinction between the idealistic and the realistic concepts of cognition. According to Yogācāra idealism, there can be no cognition of the object without the knowledge of that cognition in the form of the object[4]. The cognition unit, while manifesting the object, manifests its own identity as the apprehender of the object. This self-manifesting character remains the unique distinction of all cognitions. On the other hand, the realists point out that the bare correspondence (*sārūpya*) of cognition with the object will suffice

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1. व्यक्तेर्व्यक्त्यन्तरं व्यक्तावपि दोषप्रसङ्गतः ।
दृष्ट्या वा ज्ञातसंबन्धं विशिनष्टि तथा कथम् ॥

Ibid, 441, पृ० 227.

2. तस्माद् द्वयोरर्थज्ञानयोः संसृष्टयोरेकोपलम्भात् दृष्टौ सत्यां दृष्टमिदमिति निश्चयः, ततोऽन्योपलब्धिः स्वोपलब्धिरूपेव ।

मनोरथनन्दिवृत्ति, पृ० 228

3. सरूपं दर्शनं यस्य दृश्यते ऽन्येन चेतसा ।
दृष्टाख्या तत्र चेत् सिद्धं सारूप्येऽस्य वेदनम् ॥

प्र० वा०, 443, पृ० 228

4. न ह्यर्थाकारज्ञानवेदनमन्तरेणार्थवेदनम् ।

मनोरथनन्दिवृत्ति, 444, पृ० 229

to ensure manifestation of the object[1], the manifestation of the self of cognition being altogether irrelevant and unnecessary as far as the manifestation of the object is concerned.

Exposing the inconsistency of the opponents' view, Dharmakīrti points out that the correspondence notion of cognition suffers from the defect of mutual dependence. 'Correspondence' can be noted only between those things which are known (seen). However, no knower can know a thing before knowledge. How can the Knower then ascertain correspondence of the thing with cognition[2]. The point is that according to the realists, there can be no cognition without correspondene, whereas the ascertainment of correspondence itself depends on cognition. It involves the fallacy of mutual dependence.

Those who do not take the term correspondence in the sense of self-luminosity can explain neither the manifestation of the object (which cannot take place before cognition) nor the manifestation of knowledge since they do not subscribe to the idea of 'self-luminosity'. It will thus finally lead to the end of all cognitive usage[3]. Hence the conclusion that cognition itself manifests its identity (*svarūpam*). If the cognition is unmanifest, even the object will become unmanifest[4].

(iii) If there are no external objects, how are we to account for their manifestations? The reply is: It is due to the infection of the 'object form in luminosity'. That luminosity (cognition) with that form shines by itself[5].

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1. सारूप्यमात्रेणार्थवित्तिर्भविष्यतीति ।

मनोरथनन्दिवृत्ति, 444, पृ० 229

2. दृष्ट्योरेव सारूप्यग्रहोऽर्थं न च दृष्टवान् ।
प्राक् कथं दर्शनेनास्य सारूप्यं सोऽध्यवस्यति ॥

प्र० वा०, 445, पृ० 229

3. सारूप्यमपि नेच्छेद् यस्तस्य नोभयदर्शनम् ।
तदार्थो ज्ञानमिति च ज्ञाते चेति गता कथा ॥

Ibid, 446, पृ० 229

4. अथ स्वरूपम्, सा तर्हि स्वयमेव प्रकाशते ।
यत् तस्यामप्रकाशायामर्थः स्यादप्रकाशितः ॥

Ibid, 447, पृ० 229

5. विषयस्य कथं व्यक्तिः ? प्रकाशरूपसंक्रमात् ।
स च प्रकाशस्तद्रूपः स्वयमेव प्रकाशते ॥

Ibid, 479, पृ० 238

Elaborating the point, the commentator says that the object is manifest by cognition owing to the infection of the form (corresponding to the object) in the self-luminous cognition. That luminous form i.e. the cognition in the form of object, born as immediate effulgence, shines by itself, and is not revealed by the 'other'.[1] In a two term account of experience, one term must be self-luminous. 'Of the cognition thus conceived as manifestation infected with the form (of the manifest), the manifestation will be self-manifest; otherwise all attributes being the same, the objet itself may be the manifestor of cognition.[2]

According to Yogācāra idealism the manifesting idea and the manifest form (of object) are essentially identical. The form revealed and the form revealing are both constituted of the idea stuff. How can we then account for the difference of the 'revealed' and 'revealing', so clearly observed in all cognition. Why should we not say that it is the 'object form', which reveals the cognition instead of sticking to the usage other way round. The idealist points out that it is the 'self-luminosity' which distinguishes the revealing cognition from the 'revealed form'. Elaborating the point, the commentator says: The cognition in the form of object, being self-luminous, will (shine prior to the manifestation of the object) stand precognised; otherwise, without subscribing to its self-luminosity, the object too, being of the non-luminous nature, will be on par with cognition and will as well be the manifestor of cognition and 'the cognition with the object form' and 'the object form' will thus be mutual revelators of one another[3]. Hence, in our view the cognition being of the nature of light is self manifesting i.e. not manifest by the other.

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1. प्रकाशे स्वसंविदिते ज्ञाने विषयस्य रूपसंक्रमात् सारूप्यसम्भवात् ज्ञानेनार्थप्रकाशत इत्युच्यते । स च प्रकाशस्तद्रूपो विषयस्वरूपः स्वयमेवापरोक्षप्रकाशात्मनोत्पन्नः प्रकाशते न त्वन्येन प्रकाशते ।

   मनोरथनन्दिवृत्ति, 479, पृ॰ 238

2. तथाभ्युपगमे बुद्ध्धेर्बुद्धौ बुद्धिः स्ववेदिका ।
   सिद्धान्यथा तुल्यधर्मा विषयोऽपि धिया सह ॥

   प्र॰ वा॰, 480, पृ॰ 238

3. धीसरूपाया बुद्धेः स्वप्रकाशत्वे पूर्वबुद्धिः प्रकाशिता स्यात् । अन्यथा स्वप्रकाशत्वानभ्युपगमे विषयोऽप्यप्रकाशस्वभावतया धिया सह तुल्यधर्मेति सोऽपि बुद्धेर्व्यंञ्जकः स्यात् । सरूपयोर्धीविषयोरन्योऽन्यं व्यञ्जकता भवेत् ।

   मनोरथनन्दिवृत्ति, 480, पृ॰ 238

The other (the object) in 'revelation' shines as the revelation is infected with form[1]. Hence the usage of the cognition of objects.

Elaborating the notion of self-luminosity, Dharmakīrti observes: just as the relation of the 'manifestor' and the 'manifested' obtains not between two lamps but only between a lamp and its object (*āśraya*), in the same way the cognitive usage based on the distinction of the manifestor and manifested should be understood[2]. It means that the relation of the 'cognition' and 'the cognised' pertains between 'cognition' and 'object' and not between cognition and cognition.

(iv) 'Memory' is cited as another significant proof for self-luminosity. The recollection of the past cognition also proves its self-luminosity. Elucidating the point, the commentator observes that only the known (manifest) is recollected. It cannot be said that the cognition is manifest by some other cognition and (is not self-luminous), because in that case there will be no apprehension of the long vowel etc., since the apprehending cognition being momentary, it will not survive to apprehend the long vowel which persists for more than a moment[3].

Dharmakīrti may be safely credited with supplying the set of basic idioms and stock arguments to the succeeding exponents of the concept of self-luminosity, just as Kumārila may be said to have led the first genuine polemics against it. Kumārila's objections were effectively met by Śānta-rakṣita. Later on the Naiyāyikas, with their alternative explanation in terms of *anuvyavasāya* were the main adversaries, while the Vedāntins emerged as the main exponents of self-luminosity. Citsukhācārya, the eminent Vedānta dilectician, offered a detailed analysis of the various meanings of the term. The fact remains, however, that all the succeeding controversies were heavily drawing upon the earlier and genuine controversy sparked off by Dharma-kīrti's exposition. Notably, the notion of self-luminosity of knowledge is a

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1. इति प्रकाशरूपा नः स्वयं धीः सम्प्रकाशते ।
अन्योऽस्यां रूपसंक्रान्त्या प्रकाशः सन् प्रकाशते ।।

प्र० वा०, 481, पृ० 238

3. यथा प्रदीपयोर्दीपघटयोश्च तदाश्रयः ।
व्यंग्यव्यञ्जकभेदेन व्यवहारः प्रतन्यते ।।

Ibid, 483, पृ० 239

3. स्मृतेरप्यात्मवित् सिद्धा ज्ञानस्यान्येन वेदने ।
दीर्घादिग्रहणं न स्याद् बहुमात्रानवस्थितेः ।।

Ibid, 485, पृ० 239

supposition, a hypothesis, and hence a proof for it is bound to be of hypothetical character. Dharmakīrti's exposition endeavours to show that no consistent account of experience is possible without the supposition of its self-luminous character, and the denial of the supposition leads to inconsistencies. In this respect, Dharmakīrti's presentation of the case can hardly be said to have been much improved in the course of succeeding controversies. Of course, Citsukhācārya made notable contribution towards clarification of the concept, but his work was primarily of the nature of the analysis of the meanings of the concept in the context of the Advaita philosophy, and though significant, it was in a different line.

THE TREATMENT OF HAIR CUTTINGS IN THE GṚHYASŪTRAS

J. Gonda

The extreme care with which hair cuttings and nail parings are treated by many peoples in various parts of the world has often been noticed. The Vedic instances are well known. In the texts which deal with the tonsure of children (*caula*), with the *godāna* or with the cutting of the hair of a student who is to go home (*samāvartana*) it is stated that the hair should not be put on the bare ground[1], but placed on dung of a cow[2], on a bunch of sacrificial grass[3] or buried in the earth[4]. To explain this widespread ritual custom several theories have been advanced. Frazer[5] was of the opinion that the reason why the clippings of the hair and fingernails were disposed of so carefully was that, though separate from the body they are still fraught with the power of the person to whom they belong and that a sympathetic connection persists between them and their owners so that a sorcerer can use them to the latter's detriment if they fall into his hands. This view still finds many adherents and it is a fact that in Vedic times hair or hair cuttings were used in witchcraft rites. In the incantation against a woman who is held to be a rival the compiler of the *Kauśika-Sūtra*[6] teaches us how to handle a garland and the hair of that women in order to do harm to her. Nevertheless, Frazer's theory has been rejected by Miss Douglas[7] and others. According

1. *Jaiminīya Gṛhya-Sūtra* 1.11; *Vārāha GS.* 13.
2. *Bhāradvāja GS.* 1.28; *Mānava GS.* 1.21.9.
3. *Baudhāyana GS.* 2.4.15.
4. *Śāṅkhāyana GS.* 1.28.23. For other particulars see P. V. Kane, *History of Dharmaśāstra*, II, Poona 1941, p. 262 f.
5. J. G. Frazer, Disposal of cut hair and nails, in *The Golden Bough*, New York[3] 1935, II, p. 267 ff.; also *The Golden Bough*, Abridged edition, London 1957, p. 17; 307 ff.
6. 36.15 ff.
7. Mary Douglas, Purity and danger: an analysis of concepts of pollution and taboo, London 1966, p. 22 ff.

to Miss Douglas, the relevant acts are not magically motivated, but religiously and socially. Hair and nails, she argues, are the limits of the body and represent as such the points at which this encounters opposition and danger and must, therefore, be treated with care. In the Veda I have not found data which could corroborate this theory.

Recently, an American scholar, Bruce Lincoln[1] made an attempt to propound another explanation. He bases himself on the well-known theses with regard to so-called primitive and archaic rituals defended by Mircea Eliade[2]. According to Eliade, archaic man's life is the ceaseless repetition of gestures initiated by others, his rituals are reiterations of deeds performed, in the days of yore, before chronological time, by divine figures. Now, although the latter part of this prosition can be corroborated by almost innumerable Vedic examples, I am not convinced that the application of Eliade's theory as proposed by Mr. Lincoln is correct. What he emphasizes is "the constant association (in the relevant passages of the *gṛhyasūtra*-s) of the hair with vegetation, first through the insertion of a *kuśa* shoot in the child's hair[3], then through "the placement of the shorn hair in the mound containing *kuśa* grass" and finally through the burial of the hair in the earth in a place covered with herbs[4]. Just like similar customs in ancient Rome and other Indo-European countries these facts, Lincoln argues, admit of the conclusion[5] that "there was a very real and very conscious symbolic motive at work: the Proto-Indo-European who buried his hair and perhaps his nails in a place covered with grass, under a fruitful tree...felt himself to be participating in the cosmogonic drama, recreating the very world with this simple gesture and re-establishing the order on which life depends", because "hair and vegetation both cover surfaces, both are stringy, both continue growing as long as their parent organism is alive and both need to be cut repeatedly"[6]. It must be admitted that Lincoln has adduced many interesting parallels and arguments in support of his thesis. There is no denying, first that, generally speaking, there did exist a certain—quite intelligible—association of hair with vegetation and secondly that some of the ritual customs must go back to

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1. B. Lincoln, Treatment of hair and fingernails among the Indo-Europeans, *History of Religions*, 16 (Chicago 1976), p. 351 ff.
2. E.g. M. Eliade, *The myth of the eternal return*, New York, 1954, p. 5.
3. *Śāṅkhāyana GS*. 1.28.21.
4. 1.28.23.
5. Lincoln, op. cit., p. 361.
6. *Ibid*, op, cit., p. 358.

prehistoric times. It is also true that in the Avestan Vidēvdāt[1] Zarathustra, after having brought his hair cuttings to a pit, is requested to pronounce the wish that "for him (Ahura) Mazdā will make the plants grow". True also that in the creation myth of the Edda the skull of the primeval being became the heavens, his eyes the sun and moon and his hair plants and trees. And Lincoln does not fail to notice that in *Śatapatha Brāhmaṇa*[2] it reads "the hairs of Prajāpati which were lying on the ground when he was disjointed became these herbs". However, this *Brāhmaṇa* text does not relate a complete creation myth, it only accounts for the laying down of the *dūrvā*-brick. Moreover, the creation myth contained in the famous Puruṣa hymn[3], while mentioning the primeval being's mouth, arms, feet, eyes etc., is silent about his hair. And, what is of special interest, the *gṛhyasūtra*-s do provide us with another mythological motivation of the ritual shaving: "with what Dhātar (or Pūṣan, Savitar) has shaved (the head of) Bṛhaspati (etc.) for the sake of longevity, with that I shave thy (head) for the sake of longevity, renown, well-being".[4] The purpose of the ritual is also elsewhere[5] said to be prolongation of life, "which is shortened without tonsure" (compare also the *mantra*-s used by those who perform this ritual). The texts are unanimous in regarding the blades of sacrificial grass which are put in the hair of the one who is shaven as a means of affording protection[6]; moreover giving protection and effecting purification are the normal functions of sacrificial grass[7]. The action is expressly said to purify the head. When the hair falls the *mantra* "your *varcas* (or *tejas*) should not follow your hair" is pronounced. In my opinion one should, therefore, not speak, with Lincoln[8], of an association of the hair with vegetation in the domestic manuals suggeting that the cuttings of the former are to contribute to the maintenance of the latter.

As the way in which the cuttings were disposed of there was no fixed rule: they could be placed on sacrificial grass, but also on cowdung, which is a well-known means of purification, in a cowshed, in a small pond, in the

1. 17.5.
2. 7.4.2.11.
3. *Ṛgveda* 10.90.
4. *Āśvalāyana GS.* 1.17.12; *Hiraṇyakeśin GS.* 2.6.11 etc.
5. Vasiṣṭha on *Vīramitrodaya-saṃskāra-prakāśa*, I. 296. Quoted by Raj Bali Pandey, *Hindu Saṃskāra*, Banaras 1949, p. 159.
6. *Kāṭha GS.* 40.11.
7. See also *Śatapatha-Brāhmaṇa* 12.4.4.6; 13.1.1.2; and remember the custom observed in felling a tree: 3.6.4.10 etc.
8. *Lincoln, op. cit.*, p. 353.

vicinity of water[1], or buried in the forest[2] and so on. But it is clear that this rite is eliminatory, the impure matter is made harmless by burying it, bringing it in contact with purificatory and evil-destroying auspicious objects such as water, grass, the *udumbara* tree[3] and so on. The accompanying *mantra*-s are quite explicit on this point: it is the 'evil' or 'misfortune' (*pāpman*) of the one who has been shaved that is disposed of[4]. In this the Vedic Indians concurred with the ancient Greeks who were likewise of the opinion that the hair contains uncleanness (*musos*) which has to be got rid of.

It would, therefore, appear to me that there is, in the description of the *caula*, *godāna* etc. found in the *gṛhya-sūtra*-s, no trace of the belief that this "disposal of the hair leads to the production of vegetation" as is held by Lincoln[5]. In studying Vedic rituals one must let the texts speak for themselves; not disregard the *mantra*-s; not tear passages or single elements from their contexts; study every element of a ritual as such also in the other contexts where it is found; beware of singling out individual items with a view to comparing or identifying them with similar items found elsewhere before establishing a sound view of their function and significance in Vedic religion. The above is not to deny that the prehistoric ancestors of the Vedic authorities entertained other ideas of hair, hair-cutting and disposal of the clippings—rites are not infrequently re-interpreted—but only to show what in my opinion are some weak points in Lincoln's argument.

1. *Pāraskara GS.* 2.1.23.
2. *Gobhila GS*, 2.9.26.
3. *Āpastamba GS.* 12.5.
4. *Hiraṇyakeśin GS.* 1.9.18; *Mantrapāṭha*, 2.7.12 etc.
5. Lincoln, *op. cit.*, p. 357.

अदृष्ट और अपूर्व
(तुलनात्मक विश्लेषण)

किशोरनाथ झा
प्रयाग

जिसे देखा नहीं जाता है, उसे 'अदृष्ट' शब्द से अभिहित किया गया है। अदृष्ट पद अन्वर्थक पद है। वृक्ष के मूल में जल डालने पर भी सम्पूर्ण वृक्ष की अभिवृद्धि देखकर निर्णय किया जाता है कि मूल में सेचन करने पर भी अदृष्ट के कारण ही सम्पूर्ण वृक्ष सन्तृप्त होता है। वैशेषिकसूत्रकार ने इसी अभिप्राय को सूत्र के द्वारा प्रतिपादित किया है—'वृक्षाभिसर्पणमित्य-दृष्टकारितम्।'[1] संसार में सम्पन्न होने वाले प्रत्येक कार्य अदृष्ट के द्वारा ही निष्पन्न होते हैं। जो कार्य जिसके अदृष्ट से सम्पन्न होता है, उस कार्य विशेष का उपभोग भी साक्षात् अथवा परम्परया उसी अदृष्टशाली व्यक्ति को अवश्य ही प्राप्त होता है। फलतः ईश्वरेच्छा की भाँति कार्य मात्र के प्रति अदृष्ट भी निमित्तकारण होता है।

अभिप्राय यह है कि नैयायिकों के मत में कारण कूट रूप सामग्री में कार्यकारीत्व है, न कि किसी कारण विशेष में। दृष्ट सभी कार्यों के उपस्थित रहने पर भी कभी-कभी कार्य सम्पन्न नहीं हो पाता, इस से यह सिद्ध होता है कि सामग्री घटक अदृष्ट-कारण का असन्निधान यहाँ कार्य का प्रतिबन्धक है। अत एव कार्य की उत्पत्ति नहीं हो रही है। यह अदृष्ट धर्म तथा अधर्म के लिये पारिभाषिक रूप में स्वीकृत है। धर्माधर्म प्रत्यक्ष का विषय नहीं है। अत-एव अदृष्ट की अन्वर्थकता की रक्षा होती है। इस धर्माधर्मरूप अदृष्ट के उत्पादक के रूप में अभिषेक, उपवास, ब्रह्मचर्य-पालन, विद्यार्जन के लिये गुरुकुल में वास, वानप्रस्थ का पालन, यज्ञानुष्ठान, दान, यज्ञ के उपकरण व्रीहि आदि का प्रोक्षण, भोजन आदि के लिए दिशा का ज्ञान, शुभकर्मो के सम्पादनार्थ काल तथा नक्षत्र का विचार, मन्त्र आदि का प्रयोग और सदा-चार आदि नियमों का पालन आदि स्वीकृत हैं। वैशेषिकसूत्रकार ने भी इस विषय को

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१. वैशेषिकसूत्र. ५.२.७

स्वीकार किया हैं।[1] फलतः विहित कर्मों के अनुष्ठान से धर्म तथा उसके नहीं करने से अथवा निषिद्धकर्मों के अनुष्ठान से अधर्मरूप अदृष्ट उत्पन्न होता है ।

आचार्य उदयन ने मुख्यतः दो हेतुओं से इस अदृष्ट को सिद्ध किया है। यहां प्रधानतः अनुमान के द्वारा अदृष्ट की सिद्धि की गई है। उपर्युक्त दो हेतुओं में एक हेतु है जागतिक वैचित्र्य तथा दूसरा है सांसारिक व्यवहार। जैसे कभी-कभी एक ही परिवार के दो सदस्यों के लिए समान सुख सुविधायें उपलब्ध होने पर भी अर्थात् प्रत्यक्षतः दृष्टि सभी कारणों के साम्य होने पर भी एक सुखी तथा अपर दुःखी देखा जाता है इसी प्रकार समान कारणों के होते हुये भी एक को सुखी तथा दूसरे को दुःखी देखकर अदृष्ट की कल्पना की जाती है। अभिप्राय यह है कि जागतिक वैचित्र्य अदृष्ट का अनुमापक होता है। अदृष्ट के बिना संसार में विषमता नहीं आ सकती है। जहां सुख का असाधारण कारण धर्म रहता है वहीं सुख का अनुभव होता है और जहाँ दुःख का असाधारण कारण अधर्म रहता है वहां दुःख का अनुभव होता है। इस प्रकार सुख तथा दुःख के असाधारण कारण के रूप में क्रमशः धर्म तथा अधर्म की सिद्धि होती है।

अपि च, परलोक में सुख-प्राप्ति के हेतु यज्ञानुष्ठान में लोगों की प्रकृति देखी जाती है, जो कि अदृष्ट की साधिका है। जिस प्रकार हम लोगों का दैनन्दिन अनुष्ठान सफल होता है उसी प्रकार याग आदि में भी लोगों की प्रवृत्ति फल की जननी होती है। यागादि कर्म क्षण-भङ्गुर हैं। अत एव उस से उत्पन्न होने वाली स्वर्ग-प्राप्ति-द्वार के रूप में अदृष्ट उत्पन्न होता है। अदृष्ट यागादि–जन्य है और याग-जन्य स्वर्ग का जनक है। इस लिये 'तज्जन्यत्वे सति तज्जन्यजनकत्वं हि द्वारत्वम्' यह द्वार का लक्षण यहां समन्वित होता है।

अदृष्ट के कारण ही भोग का प्रत्यात्मनियमत्व उत्पन्न होता है। अन्यथा किसी एक व्यक्ति के द्वारा किये गये कर्म का फल किसी अन्य व्यक्ति को प्राप्त होने लगता। प्रत्येक आत्मा का संयोग सभी मूर्त पदार्थों से हो सकता था और उस स्थित में देवदत्त रूप आत्मा का संयोग यज्ञदत्त के शरीर के साथ होने लगेगा, जो कि आपत्तिरूप महान् दोष होगा। प्रत्येक जीवनिष्ठ अधिकरणतानिरूपित आधेयता जब प्रत्येक अदृष्ट में पृथक्-पृथक् स्वीकार की जाती है तब भोग भी प्रत्यात्मनियत ही होता है, क्योंकि कार्यकरण का सामानाधिकरण्य अपेक्षित है। इसी प्रकार इस अदृष्ट को भोग्य-निष्ठत्व मानने पर भी आपत्ति होगी, क्योंकि भोग्य के प्रति स्वाश्रयसंयुक्तत्व सम्बन्ध से अदृष्ट को कारण मानने पर प्रथम पुरुष-कृत कर्म-जन्य अदृष्ट से अपर पुरुष को उपभोग होने लगेगा। क्योंकि अपर पुरुष का उक्त सम्बन्ध से भोग्य वस्तु के साथ सम्बन्ध होने में बाधक ही कुछ नहीं है। फलतः न्यायशास्त्र के अनुसार

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१. "अभिषेचनोपवासब्रह्मचर्यगुरुकुलवासवानप्रस्थयज्ञदानप्रोक्षणदिङ्नक्षत्रमन्त्रकालनियमाश्चादृष्टाय", तदेव ६.२.२

कार्यमात्र के प्रति अदृष्ट का निमित्तकारणत्व, वैचित्र्य और विश्ववृत्तित्व हेतुओं से उस की सिद्धि तथा भोग के प्रत्यात्मनियमत्व के कारण अदृष्ट का जीवनिष्ठत्व उत्पन्न होता है।

इस प्रसंग में एक और बात ध्यान रखने योग्य यह है कि अदृष्टत्व को जाति नहीं माना जा सकता है। वह अखण्डोपाधि होगा। सुख तथा दुःख के असाधारण कारणता के अवच्छेद रूप में क्रमशः धर्मत्व और अधर्मत्व जाति के सिद्ध हो जाने पर भी किस के असाधारण कारणतावच्छेदक रूप में अदृष्टत्व की सिद्ध की जायेगी। दूसरी समस्या यह है कि वैशेषिकों के मत में गुण की जो चौबीस संख्या निर्धारित है वह अदृष्टा के साथ अधिक होने लगेगी और उन के द्वारा गुणों की निर्धारित सीमा समाप्त होने लगेगी। यदि बिना आयास के ही वैशेषिकों की गुण-सम्बन्धी सीमा सुरक्षित रहती है तो कोई क्षति भी नहीं है।

किसी अन्य दार्शनिक के मत में अदृष्ट का स्वीकार किया जाना आवश्यक नहीं है। इस मत में जैसे एक ही दीप अन्धकार का नाश करता है, बत्ती में विकार उत्पन्न करता है तथा रूपान्तर भी सम्पादित करता है इसी प्रकार एक कारण से अनेक प्रकार के कार्य का सम्पन्न होना सिद्ध होता है। इसी तरह एक ही अविचित्र ब्रह्म सांसारिक वैचित्र्य अथवा विचित्र कार्यों का जनक होगा। इस के लिए अदृष्ट मानने की आवश्यक्ता नहीं है।

इस मत के उत्तर में नैयायिक का कहना है कि उक्त मत स्वीकार करने पर ब्रह्म का सार्वकालिक सन्निधान एक ही काल में सभी कार्यों को उत्पन्न कर देगा। फिर कार्यों का क्रमिकत्व उत्पन्न ही नहीं हो सकेगा। कार्य के अव्यवहितपूर्व क्षण में यदि कारण उपस्थित है तो उसे कार्य सम्पादन करने में बाधा ही क्यों होगी ? यदि यह कहा जाये कि एक ही ब्रह्म शक्तिभेद की सहायता से जागतिक वैचित्र्य का सम्पादन कर सकता है, तब प्रश्न होता है कि वह शक्ति ब्रह्म से भिन्न है अथवा अभिन्न ? यदि ब्रह्म से अतिरिक्त शक्ति की कल्पना की जाये तो ब्रह्म के अद्वैत का न्यायघात होगा। यदि शक्ति और ब्रह्म में अभेद माना जाये तो उपरिनिर्दिष्ट कार्यों का क्रमिक होना उत्पन्न नहीं हो सकेगा। तीसरा कल्प अर्थात् शक्ति का ब्रह्म से भिन्न तथा अभिन्न होना भी सम्भव नहीं है, क्योंकि परस्पर विरोधी दो धर्म एक धर्मी में नहीं रह सकते हैं। उदयनाचार्य ने स्पष्ट कहा है—

> एकस्य न क्रमः क्वापि वैचित्र्यं च समस्य न।
> शक्तिभेदो न चाभिन्नः स्वभावो दुरतिक्रमः॥[1]

सांख्यदर्शन के अनुसार महत्तत्व आदि पदार्थ से सांसारिक वैचित्र्य उत्पन्न हो सकते हैं, इस के लिए 'अदृष्ट' की कल्पना अपेक्षित नहीं है। इस पूर्व पक्ष के उत्तर में नैयायिक का वक्तव्य है कि वह्नि का जनक यदि अन्यून तथा अनतिरिक्त रहकर वह्नीतर का भी जनक होगा तो वह वह्नीतर का ही जनक होगा अथवा वह्नीतर का जनक भी वह्नि का जनक हो

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१. न्यायकुसुमाञ्जलि. १. ७

जायगा, क्योंकि जनकता में अविशेष है। अथवा तीसरा कल्प यह होगा कि दहनत्व और अदहनत्व रूप दो विरुद्ध धर्मों की जनकता मानने पर किसी का भी उत्पादन उस हेतु से नहीं हो सकेगा, क्योंकि ऐसा नियम है कि कारण विरुद्ध धर्मावच्छिन्न कार्य का जनक नहीं होता है। फलतः जागतिक वैचित्र्य की उपपत्ति के लिए कारण में भी विचित्रता माननी होगी और वही नैयायिकों का 'अदृष्ट' पदार्थ है।[1]

इस प्रकार आचार्य उदयन ने 'अदृष्ट' के बाधक तत्वों का निराकरण कर उसकी उपपत्ति में दृढ़ प्रमाण प्रस्तुत किया है। आगे इस प्रसंग में प्रतिवादियों के आक्षेप का खण्डन भी किया गया है।

यदि किसी का आग्रह हो कि दृष्ट सहकारि कारण का वैचित्र्य ही जागतिक वैचित्र्य का जनक है तो ऐसे आग्रह-ग्रस्त के लिये नैयायिक का उत्तर है कि लोगों की यज्ञ आदि में प्रवृत्ति ही अदृष्ट को सिद्ध करती है। इसकी चर्चा पहले भी की गई है। इस पर यदि यह आपत्ति उठाई जाये कि जैसे 'अहरहः सन्ध्यामुपासीत' के अनुसार वेदविहित सन्ध्यावन्दन आदि निष्फल नित्यकर्म भी लोगों के द्वारा अनुष्ठित होता है। इसी प्रकार यज्ञ आदि भी निष्फल कर्म ही लोगों के द्वारा अनुष्ठित होता है। तब उसके समाधान में आचार्य उदयन का कहना है कि— 'गुरुमतमेतत् न तु गुरोर्मतम्।' अर्थात् मीमांसक प्रभाकर के मत में सन्ध्यावन्दन आदि का अनुष्ठान निष्फल है, किन्तु नैयायिक के मत में वह भी सफल है ही। सायंकालिक सन्ध्यावन्दन के द्वारा दिन में किये गये पापों का नाश तथा प्रातःकालिक सन्ध्यावन्दन के द्वारा रात्रि में किये गये पापों का नाश होता है। यह नैयायिक की प्रसिद्ध मान्यता है।[2]

यदि यह आक्षेप किया जाये कि ब्राह्मणों ने अपनी पूजा, ख्याति तथा लाभ के लिये लोक में इस प्रकार प्रवर्तित वेदविहित यज्ञ-यागादि के अनुष्ठान का प्रचार किया तथा लोगों की वञ्चना की है तब उसके उत्तर में आचार्य उदयन की उक्ति उल्लेखनीय है—'किमसौ सर्वलोकोत्तर एव, यः सर्वस्वदक्षिणया सर्वबन्धुपरित्यागेन सर्वसुखविमुखो ब्रह्मचर्येण तपसा श्रद्धया वा केवलपरवञ्चनकुतूहली यावज्जीवमात्मानमवसादयति। कथं चैनमेकं प्रेक्षाकारिणोऽप्यनुविदध्युः। केन वा चिह्नेनायमीदृशस्त्वया लोकोत्तरप्रज्ञेन प्रतारक इति निर्णीतः ? न ह्येतावतो दुःखराशे प्रतारणसुखं गरीयः।'[3] अर्थात् वेदविहित व्रत तथा यज्ञानुष्ठान प्रतारणा या वञ्चना भी नहीं है। इसे निष्फल भी नहीं कह सकते हैं। उदयनाचार्य का कथन है—

विफला विश्ववृत्तिर्नो न दुःखैकफलापि वा।
दृष्टलाभफला नापि विप्रलम्भोऽपि नेदृशः॥[4]

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१. सैव, १.७
२. सैव, १.८
३. सैव, १.८, गद्य खण्ड
४. सैव, १.८

अभिप्राय यह है कि जागतिक वैचित्र्य तथा यज्ञादि में लोकप्रवृत्ति इन दो हेतुओं से अदृष्ट निर्विघ्न सिद्ध होता है।

काव्यों में नैयायिकाभिमत अदृष्ट को ही दैव कहा गया है। महाभारत में भगवान् व्यासदेव ने कहा है—

पौरुषं दैवसम्पत्या काले फलति पार्थिव।
त्रयमेतन्मनुष्याणां पिण्डितं स्यात् फलावहम्।

मर्यादापुरुषोत्तम श्री रामचन्द्र ने वनवास की सूचना प्राप्त कर अनुज लक्ष्मण से कहा था—

'यदचिन्त्यं तु तद्दैवं भूतेष्वपि न हन्यते।

× × ×

'कश्च दैवेन सौमित्रे योद्धुमुत्सहते पुमान्।'

× × ×

'सुखदुःखे भयक्रोधौ लाभालाभौ भवाभवौ।
यस्य किञ्चित्तथाभूतं ननु दैवस्य कर्म तत्॥'[1]

मीमांसकों का अपूर्व पदार्थ नैयायिक के इस अदृष्ट से बहुत कुछ साम्य रखता है। 'स्वर्गकामोऽश्वमेधेन यजेत' अर्थात् स्वर्गप्राप्ति की कामना से अश्वमेध यज्ञ का अनुष्ठान करना चाहिये—इस श्रुति के आधार पर यज्ञ सम्पादित होता है। किन्तु यह सर्वविदित तथ्य है कि क्रियात्मक यज्ञ विनाशी है; अतः साक्षात् स्वर्गप्राप्तिरूप फल का जनक नहीं हो सकता है, क्योंकि यज्ञ इस देहावच्छिन्न आत्मा के द्वारा अनुष्ठित होता है और स्वर्गप्राप्ति शरीर-त्याग अर्थात् मृत्यु के अनन्तर सम्भावित होती है। इस प्रकार यागानुष्ठान तथा स्वर्गप्राप्ति के बीच कालकृत एक सुदीर्घ व्यवधान स्पष्टतः देखा जाता है। अतः यागानुष्ठान तथा स्वर्ग—प्राप्ति में साक्षात् कार्यकारणभाव का उत्पन्न होना सम्भव नहीं है। फलतः यागसम्पादन तथा स्वर्ग-प्राप्ति के मध्य एक अपूर्वात्मक व्यापार की परिकल्पना होती है। अपूर्व अङ्गरूप में स्वर्ग का जनक होता है और यज्ञानुष्ठानादि अङ्गीरूप में। अतः उपकारकरूप अपूर्व की उपपत्ति से उपकारी यज्ञ में अन्यथासिद्धि की शङ्का नहीं करनी चाहिए। नैयायिकसम्मत 'अदृष्ट' की भी ठीक यही स्थिति है। याग में कारणत्व सम्पादन के लिये अदृष्ट अथवा अपूर्व की कल्पना होती है, ऐसा कहना अयुक्त नहीं होगा।

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१. श्रीमद्वाल्मीकि रामायण २.२०,२१,२२;

यह अपूर्व संस्कारविशेष है, अतः धर्माधर्मरूप अदृष्ट से पृथक् है। इस लिये यह अपूर्व भोग्यवस्तु स्रक्, चन्दन आदि में, यज्ञ के उपकरण व्रीहि में भी रहता है। अप्रोक्षित व्रीहि द्वारा यज्ञ सम्पादन करने पर यजमान को फल-लाभ नहीं होता है, किन्तु प्रोक्षित व्रीहि अवश्य ही फलदायक होती है। कहा गया है—'यत् यदुद्देश्येन क्रियते तत् तत्र किञ्चित्करम्,' अर्थात् व्रीहि के उद्देश्य से किया प्रोक्षण व्रीहि में अवश्य ही अपूर्व को उत्पन्न करता है। श्लोक-वार्तिककार की उक्ति है—

तस्मात् फले प्रवृत्तस्य यागादेः शक्तिमात्रकम् ।
उत्पत्तौ वापि पश्वादेरपूर्वं न ततः पृथक् ॥[1]

अधिकरणमाला में अपूर्व चार प्रकार के बताये गये हैं। वे हैं—फलापूर्व, समुदायापूर्व, उत्पत्त्यपूर्व और अङ्गापूर्व। जिससे स्वर्ग की प्राप्ति होती है वह फलापूर्व है। अमावस्या में तीन यागों का विधान है, वह एक समुदाय है और पौर्णमासी में तीन यागों का विधान है, वह भी एक समुदाय है। फलापूर्व के आरम्भ से पहले इन दोनों ही भिन्नकालिक समुदायों का सङ्ग्रहरूप अपूर्वद्वय 'समुदायापूर्व' कहलाता है। इन दोनों ही समुदायों में परस्पर पृथक्-पृथक् एक-एक याग से जो अपूर्व उत्पन्न होता है, वह 'उत्पत्त्यपूर्व' कहलाता है। इन्हीं यागों के अङ्ग अथवा उपकारक की निष्पत्ति से उत्पन्न अपूर्व 'अङ्गपूर्व' कहा जाता है। इन सब से भिन्न अपूर्व का एक पांचवां प्रकार कहा गया है, जिसे 'परमापूर्व' कहा गया है। परमापूर्व साक्षात् स्वर्ग का जनक होता है और अङ्गापूर्व आदि इसमें उपकारक होते हैं।

वस्तुतः अदृष्ट तथा अपूर्व एक जैसे प्रतीत होते हैं, तथापि पहला व्यापक तथा दूसरा व्याप्य है। अर्थात् अदृश्य में व्यापकत्व तथा अपूर्व में व्याप्यत्व है। अदृष्ट कार्यमात्र के प्रति निमित्तिकारण होता है। अपूर्व ऐसा नहीं है। वह केवल मन्त्र के द्वारा अनुष्ठान से उत्पन्न होता है। प्रायश्चित्त से अदृष्ट का नाश होता है, परन्तु अपूर्व ऐसा नहीं होता है। भोगनाश्यत्व दोनों में माना गया है। अपूर्व भोग्य, यागोपकरण तथा जीव में भी रहता है, किन्तु अदृष्ट केवल जीवनिष्ठ माना गया है। प्रत्यक्षाविषयत्व तथा अनुमानगम्यत्व उभयत्र होने के कारण दोनों की सिद्धि में प्रकार समान है।

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१. चोदनासूत्र, श्लो० १९९.

CANDRAGUPTA II VIKRAMĀDITYA VIS-A-VIS THE KALKI INCARNATION

Maheshwar P. Joshi
Almora

The Kalki incarnation of Viṣṇu is an interesting conception. According to the literary texts Kalki would incarnate himself at the end of the *kaliyuga* to restore *dharma* by destroyiug unrighteous persons[1]. The main characteristic feature of the *kaliyuga*, as given in the *Mahābhārata*[2] and the Purāṇas[3], is that there would be the advent of power of the *mleccha*-s, the *dasyu*-s and the irreligious persons.

Kalki's conception is undoubtedly very old, for as one of Viṣṇu's incarnations he is mentioned in the *Sāttvatasaṃhitā* which is one of "the very oldest *Saṃhitā*-s" according to Schrader and "may be older even than the smaller lists found in later *Saṃhitā*-s and older even than the *Mahābhārata* lists."[4]

Kosambi observes, "..... the Kalki episode has all the earmarks of an historical event disguised as a prophesy. We do know of a Kṛta or Kalki era which coincides approximately with the Vikrama era ....." The event was important enough to give "some group of Brahmins cause for gratitude, sufficient to preserve and exalt the name of the hero". He takes Kalki as later than Puṣyamitra Śuṅga and places him in the first century B. C. However, he also says, "..... closer identification of Kalki would lead to

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1. The *Kalki Purāṇa* gives a detailed account of the exploits of Kalki. See also the *Mahābhārata*, 3.188.89-93 (Critical edn.); *Matsya Purāṇa*, 47.248-51; *Viṣṇu Purāṇa*, 4.24.98; *Bhāgavata Purāṇa*, 12.2.16-23.
2. *Mahābhārata*, 3.186.21-56; 3.188.12-88.
3. *Matsya Purāṇa*, 47.243-263; *Viṣṇu Purāṇa*, 4.24.98; *Vāyu Purāṇa*, ch. 32; etc.
4. Schrader, F. O., *Introduction to the Pāñcarātra and the Ahirbudhnya Saṃhitā*, p. 47.

information about the time of the redaction and perhaps the place; the fact of a Brahmanical renaissance is clear"[1].

The comments of the learned scholar are plausible but the probable date of Kalki proposed by him can hardly be accepted, mainly because during first century B.C. we do not come across any such personality on the entire Indian historical scene whom we can suggest as answering to the description of Kalki and, moreover, the Bhāgavata system at that time was still in the formative stage[2].

The iconography of Kalki is given in various texts[3] which may be summed up as follows: he should be shown as a mighty angry person, riding a horse and having two or four arms with one or two or four of these *āyudha*-s, viz., sword. shield, bow, arrow, conch and wheel. In the sculptures he is invariably represented as a horse-rider, and holding a sword or bow and arrow.

The iconographic description and sculptural representation of Kalki at once recall to our mind the Horse-rider type of the Gupta coins, introduced for the first time by Candragupta II[4]. The obverse of these coins shows Candragupta II riding a fully caparisioned horse with a bow in one of his hands, and in some coins (which show him riding towards proper left) a sword is also shown fastened to the girdle worn by him. The legend is *Paramabhāgavata mahārājādhirāja śrī Candraguptaḥ*. The reverse depicts Lakṣmī and the legend regards *Ajita-vikramaḥ*—a *viruda* (title) of Candragupta II. That the coins of the imperical Gupta were not merely part of their fiscal program but also media of making their faith and multipotent character public follows from the fact that so far we have found nearly twentyone types of their coins (in gold) depicting various aspects of royal activities and the

1. Kosambi, D. D., "The *Avatāra* Synchretism and possible sources of the *Bhagavadgitā*", in the *Jour. of the Bombay Branch of Royal Asiatic Society*, XXIV-XXV (N. S.), pp. 121 ff.
2. For details see Bhandarkar, R. G., *Vaiṣṇavism, Śaivism and Minor Religious Systems*, chs. X-XIV; Raychaudhuri, H. C., *Materials for Study of Early History of Vaiṣṇava Sect*, pp. 1.118; Gonda, J., *Aspects of Early Viṣṇuism*, ch. I; Banerji, J. N., *Religion in Art and Archaeology*, chs. I-II; Jaiswal, S., *The Origin and Development of Vaiṣṇavism*, pp. 32-88 etc.
3. *Viṣṇudharmottara Purāṇa* and *Vaikhānasāgama* as quoted by Shukla, D. N., *Vāstu-Śāstra*, II, iv, p. 99: *Agni Purāṇa*, 49.9; *Rūpamaṇḍana*, 3.28.
4. Allan, J., *Catalogue of Coins of the Gupta Dynasties and of Śaśāṅka, King of Gauḍa*, pp. lxxxiv-lxxxv, pls. IX.14-17 and X.

like[1]. Evidences are not wanting to show that in ancient times it was the tendency of the kings to try to establish the identity of their respective persons with those of gods. Thus writing on the Sun-image of northern style Coomarswamy observes, ". . . . it is by no means impossible that the Kuṣāṇa kings, whose attachment to the cults of Fire (whether Magian or Indian) is well known, and who paid special honour to the Sun, may have set up and popularised form of Sūrya image dressed in their own fashion"[2]. Likewise, an interesting feature of the Ayodhyā-coins "is that often the reverse device refers to the issuer's name; e.g., the issues of Agnimitra exhibit a personification of fire (Agni) and those of Sūryamitra and Bhānumitra have solar emblems. Apparently the issuers of the coins were inclined to identify themselves with the deities indicated on the reverse of the coins..."[3]. Could not the same line of thinking have been working in Candragupta's mind while issuing the Horse-rider type of coins ? If it is so, it is not surprising, for his father Samudragupta is called Dhanada-Varuṇa-Indra and Antaka-*samasya*[4], while Candragnpta's grandson Skandagupta claims *Lakṣmiḥ svayam-yam varayāñcakāra*[5]. Candragupta's own personality is by no means less exalted when in his Cakra–Vikrama type of coins[6] we see him receiving three round objects from Viṣṇu, which have been identified as representing either three royal powers[7], namely, *Prabhuśakti*, *Mantraśakti* and *Utsāhaśakti*, or three *loka*-s[8], namely, *Devaloka*, *Mṛtyuloka* and *Nāgaloka*[9]. In the light of these informations identity between Kalki and Candragupta would not be far from probable. In its support we further add that Candragupta II possessed almost all those qualities which are ascribed to Kalki. He was a mighty person, a staunch *Bhāgavata*, an upholder of *dharma* and above all, repeller of the Śakas (i.e., the *mlеccha*-s), as is evident by the famous Rāmagupta—Candra-

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1. For different varieties of Gupta coins see *ibid*; Altekar, A. S., "Rare and Unique Coins from the Bayana Gupta Hoard" in the *Jour. of the Numismatic Soc. of India*, X, pp. 95-118; Gupta, P. L., *Gupta Sāmrājya* (in *Hindī*), ch. I, dealing with sources. Cf. Majumdar, R. C., in *The Classical Age*, pp. 21-22.
2. Coomarswamy, *History of Indian and Indonesian Art*, p. 66.
3. Sircar, D. C., in *The Age of Imperial Unity*, p. 172.
4. The *Allahabad Pillar Inscription*, Fleet, *Corpus Inscriptionum Indicarum*, III, pp. 1 ff.
5. The *Jūnagarh Rock Inscription* of Skandagupta, *ibid*, pp. 57 ff.
6. Altekar, *Op. cit.*, p. 104.
7. Sivaramamurti, "Chakravikrama Type" in the *Jour. of the Numismatic Soc. of India*, XIII, p. 182. He identifies the divine figure as Cakrapuruṣa.
8. Harihar Trivedi, "The Chakravikrama coin of Chandragupta II" in *ibid*, XVII, pp. 108-109.
9. Rai, G. C., "A New Chakravikrama of Chandragupta II" in *ibid*, XXII, p. 263.

gupta—Dhruvasvāminī episode, the central theme of a now lost drama—the *Devī–Candraguptam* of Viśākhadatta, references[1] to which are also to be found in Bāṇa's *Harṣacarita*, Bhoja's *Śṛṅgāraprakāśa*, the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra, the *Abhinavabhārati* of Abhinavagupta, Rājaśekhara's *Kāvyamimāṃsā*, the *Āyurveda-dīpikā-ṭīkā* of Cakrapāṇidatta, Al Beruni's *Tehkik-ul-Hinda* and Abdul Hasa Ali's *Majmal-ut-tavārikha* and the *Sañjana Copper Plate* (Śaka 795) of Amoghavarṣa and the *Khambhāta* (Śaka 852) and the *Saṅgli* (Śaka 855) *Copper Plates* of Govinda IV. It is told as to how Candragupta in the garb of Devī Dhruvasvāminī (his brother Rāmagupta's queen) went to a Śaka lord and assassinated him; and thereby earned for himself the Gupta-crown, queen Dhruvasvāminī and possibly the epithet Śakāri. However, it is not the *Devī-Candraguptam* but the *Mudrārākṣasa* of the same author that, in its *Bharatavākya*, allegorically describes him as the Varāha incarnation of Viṣṇu saving the *Rāja-mūrti* (?) from the atrocities of the *mleccha*-s[2]. Candragupta's victory over the Śakas (western Kṣatrapas) has also been proved by the presence of his silver coins in Gujrat and the Kathiawar Peninsula which were issued "in imitation of the Śaka coins"[3]. The epigraphic records belonging to his reign, specially the second *Udaigiri Cave Inscription*[4] and the *Mehrauli Iron Pillar Inscription*[5] also bear testimony of Candragupta's successful military career, and thus lend a remarkable support to our suggestion. In this connection we must not lose sight of the fact that by time of the Guptas the political thinkers had already started advocating the divine status of the king[6].

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1. For a detailed account see *Bhoja's Śṛṅgāraprakāśa*, ed. by Raghavan, V., pp. 863-882; Dikshitar, *Gupta Polity*, pp. 44 ff.; Majumdar, R. C., *Op. cit.*, p. 18 and f.n.; Gupta, P. L., *Op. cit.*, pp. 123 ff.
2. Dikshitar, *Op. cit.*, pp. 49-50.
3. Majumdr, R. C., *Op. cit.*, p. 19.
4. Fleet, *Op. cit.*, pp. 34 ff.
5. *Ibid*, pp. 141 ff.
6. *Bālopi nāvamantavyo manuṣya iti bhūmipaḥ |*
Mahatī devatā hyeṣā nararūpeṇa tiṣṭhati ||
Manusmṛti, VII.8.

कालिदास की कृतियों में सुषिर तथा घन वाद्य

कु० सुषमा कुलश्रेष्ठ
दिल्ली

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ।।

महाकवि कालिदास के ग्रन्थों में उनका विविध शास्त्र-विषयक पाण्डित्य परिलक्षित होता है। व्याकरण, दर्शन, आयुर्वेद, वनस्पतिशास्त्र तथा सङ्गीत आदि ललित कलाओं में कवि परम निष्णात थे। 'गीतं वाद्यञ्च नृत्यञ्च त्रयं सङ्गीतमुच्यते'—सङ्गीत के अन्तर्गत गायन, वादन तथा नृत्य तीनों को परिगणित किया जाता है। सङ्गीत की इन तीनों विधाओं से कालिदास भली-भांति परिचित थे। गायन, वादन तथा नृत्य तीनों के अनेक उल्लेख कालिदास की कृतियों में प्राप्त होते हैं।

विभिन्न वाद्यों द्वारा उद्भूत स्वर तथा लय का आनन्द वाद्य सङ्गीत अथवा वादन द्वारा प्राप्त होता है। साङ्गीतिक वाद्य चार प्रकार के माने गये हैं—

ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम्।
घनं तालस्तु विज्ञेयः सुषिरो वंश उच्यते ।।[1]

कालिदास को इन चारों प्रकार के वाद्यों का पूर्ण ज्ञान था। उनकी कृतियों में इन चारों प्रकार के वाद्यों के अनेकविध उल्लेख प्राप्त होते हैं। प्रस्तुत लेख में इन चारों प्रकार के वाद्यों में से सुषिर तथा घन वाद्यों के उल्लेखों के आधार पर कालिदास के तद्विषयक ज्ञान के मूल्याङ्कन का प्रयास किया गया है।

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१. ना० शा०, २८.२

सुषिर वाद्य

मुख की वायु द्वारा वजाये जाने वाले वाद्य सुषिर वाद्य कहलाते हैं । कालिदास के ग्रन्थों में तूर्य, वंशी और शङ्ख इन तीन सुषिर वाद्यों कां उल्लेख प्राप्त होता है ।

तूर्य अथवा कर्नाटकीय नागस्वरम्

यह दक्षिण भारत के मन्दिरों में उत्सव आदि माङ्गलिक अवसरों पर बजाया जाता है । यह देखने में उत्तर भारतीय शहनाई जैसा प्रतीत होता है, किन्तु यह आकार में शहनाई से बड़ा होता है । प्राचीनकाल में जन्मोत्सव आदि तथा युद्धादि के प्रसङ्ग में तूर्य वजाये जाते थे जिनके लिये 'मङ्गल-तूर्य' तथा 'युद्ध-तूर्य' शब्द प्रयुक्त होते थे । याम की सूचना देने के लिए कालिदास ने रघुवंश में इन्दुमती-स्वयंवर में हेमाङ्गद राजा के वर्णन-प्रसङ्ग में 'याम-तूर्य' के वादन का भी उल्लेख किया है—

> ययात्मनः सद्मनि सन्निकृष्टो मन्द्रध्वनित्याजितयामतूर्यः ।
> प्रासादवातायनदृश्यवीचिः प्रवोधयत्यर्णव एव सुप्तम् ।।[1]

रघुजन्मोत्सव पर मङ्गलतूर्य इतनी जोर से वजे कि उनकी ध्वनियाँ स्वर्ग तक पहुँच गई ।[2] 'कुमारसम्भव' में भी इसी प्रकार का वर्णन है:—

> ततो गणैः शूलभृतः पुरोगैरुदीरितो मङ्गलतूर्यघोषः ।[3]

युद्धकालीन तूर्य इतने उच्च स्वर से बजते थे कि युद्ध-प्राङ्गण में योद्धागण एक दूसरे के वचनों को सुनने मे असमर्थ होने के कारण अपने वंश की प्रसिद्धि को कहते तो नहीं थे किन्तु वाणों पर लिखे हुए अक्षरों से ही अपने प्रसिद्ध नाम को वता देते थे ।[4]

ऐसा प्रतोत होता है कि कालिदास को विभिन्न वाद्यों के अनेक प्रकारों का भी सूक्ष्म ज्ञान था, क्योंकि 'कुमारसम्भव' में उन्होनें तूर्य अथवा तुरही के अङ्कम, आलिङ्गम तथा ऊर्ध्वक नामक भेदों का भी उल्लेख किया है ।[5]

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१. रघु०, ६.५६

२. सुखश्रवा मङ्गलतूर्यनिःस्वनाः प्रमोदनृत्यैः सह वारयोषिताम् ।
न केवलं सद्मनि मागधीपतेः पथि व्यजृम्भन्त दिवौकसामपि ।। रघु०, ३.१९

३. कुमार०, ७.४०

४. नदत्सु तूर्येष्वविभाव्यवाचो नोदीरयन्ति स्म कुलापदेशान् ।
वाणाक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः ।। रघु०, ७.३८

५. ध्वनत्सु तूर्येषु सुमन्द्रमङ्कमालिङ्ग्योर्ध्वकेष्वप्सरसो रसेन ।
सुसन्धिवन्धं ननृतुः सुवृत्तगीतानुगं भावरसानुविद्धम् ।। कुमार०, ११.१३

कालिदास ने मङ्गलावसरों पर जब-जब तूर्यवादन का उल्लेख किया है, तब-तब उसके साथ नृत्य का भी उल्लेख किया है। रघु के जन्मावसर पर वारस्त्रियाँ प्रमोद-नृत्य प्रस्तुत करती हैं और साथ में अत्युच्च स्वर से तूर्यों का वादन भी हो रहा है—

सुखश्रवा मङ्गलतूर्यनिःस्वनाः
प्रमोदनृत्यैः सह वारयोषिताम् ।
न केवलं सद्मनि मागधीपतेः
पथि व्यजृम्भन्त दिवौकसामपि ॥[1]

'कुमारसम्भव' में भी विविध प्रकार के तूर्यों के बजने तथा अप्सराओं के नृत्य का एक साथ वर्णन किया गया है। इससे प्रतीत होता है कि नृत्य के साथ बजाये जाने वाले वाद्यों में तूर्य प्रधान था।

वंशी

वंशी से तात्पर्य बाँसुरी से है। महाकवि कालिदास ने 'कुमारसम्भव' में वंशी के जन्म के सम्बन्ध में एक सुन्दर कल्पना प्रस्तुत की है। उनके अनुसार भौरों द्वारा छिद्रित वंशनालिका में वायुप्रवेश के कारण उत्पन्न ध्वनि को सुनकर प्रभावित हुए किन्नरों ने उस छिद्रित वंश-नालिका को वंशवृक्ष से पृथक् कर अपनी मुखवायु द्वारा उसका वादन किया और इस प्रकार उसे वाद्य के रूप में प्रचलित कर दिया।[2] 'मेघदूत' में भी इसी प्रकार का वर्णन है।[3] वे बाँस जो भीतर से पोले होते हैं उन्हीं में जब हवा भर जाती है, तब स्वर निकलता है। ऐसे बाँस कीचक कहलाते हैं और 'कीचकों' से ही वंशी बनती है। इसलिए जब-जब कवि ने वंशी के स्वर का उल्शेख किया है। तब-तब 'कीचक' शब्द का सार्थक प्रयोग किया है।[4] सूखे बाँस में हवा के प्रवेश से काफ़ी ऊंची ध्वनि निकलती है। शुष्क वंश के पटु निनाद का उल्लेख कवि ने 'ऋतुसंहार' में किया है—

ज्वलति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥[5]

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१. रघु०, ३.१९

२. यः पूरयन्कीचकरन्ध्रभागान् दरीमुखोत्थेन समीरणेन ।
उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम् ॥ कुमार०, १.८

३. शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः । पूर्वमेघ, ६०

४. कुमार०, १.८; पूर्वमेघ, ६०

५. ऋतु०, १.२५

वंशी एक ऐसा वाद्य है जिसका गीत के साथ प्रयोग अत्यधिक श्रुतिमधुर लगता है। हिमालयनिवासी किन्नर सङ्गीतनिपुण हैं। हिमालय पर अनेक वंश-वृक्ष हैं। हिमालय पर स्थित वंश-वृक्षों में वायु भर जाने से वे सुमधुर ध्वनि प्रदान करते हैं। यह ध्वनि वंशी-वादन का कार्य करती है और वंशीवादन द्वारा हिमालय किन्नरों के गायन प्रारम्भ करने के पूर्व के तानप्रदायित्व का कार्य सम्पन्न करता है—

यः पूरयन्कीचकरन्ध्रभागान् दरीमुखोत्थेन समीरणेन।
उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम्॥[1]

शङ्ख

सङ्गीत-रत्नाकर, सङ्गीत-पारिजात तथा सङ्गीत-सार आदि में शङ्ख का विधिवत् उल्लेख प्राप्त होता है। अहोबल तथा सङ्गीतसारादिक के वर्णन से ऐसा प्रतीत होता है कि इसमें न केवल एक स्वर अपितु सम्पूर्ण राग का वादन सम्भव था। वस्तुतः शङ्ख एक सामुद्रिक जीव का ढांचा है जो समुद्र से निकाला जाता है। इनकी दो जातियां हैं जो दक्षिणावर्त्त तथा वामावर्त्त नाम से प्रसिद्ध हैं। युद्धावसरों तथा मङ्गलोत्सवों पर शङ्ख बजाये जाने की प्रथा थी। आज भी पूजादि के अवसर पर शङ्ख बजाये जाते है, कुमार कार्तिकेय के जन्मोत्सव पर शङ्ख-ध्वनि का वर्णन करते हुये कालिदास कहते हैं—

गम्भीरशङ्खध्वनिमिश्रमुच्चैर्गृहोद्भवा दुन्दुभयः प्रणेदुः।
दिवौकसां व्योम्नि विमानसंघा विमुच्य पुष्पप्रचयान्प्रसस्रुः॥[2]

राजकुमारी इन्दुमती के स्वयंवर-प्रसङ्ग में भी कवि ने शङ्खवादन का वर्णन किया है—

पुरोपकण्ठोपवनाश्रयाणां कलापिनामुद्धतनृत्यहेतौ।
प्रध्मातशङ्खे परितो दिगन्तांस्तूर्यस्वने मूर्च्छति मङ्गलार्थे॥[3]

प्रायः प्रसन्नता के अवसरों तथा मङ्गलोत्सवों पर शङ्ख बजाये जाने की परम्परा रही है। शङ्खों के साथ अन्य वाद्यों के बजाये जाने का उल्लेख भी साहित्य में यत्र-तत्र मिलता है। कालिदास ने शङ्ख के साथ दुन्दुभि तथा तूर्य बजाये जाने का उल्लेख किया है।[4] साहित्य में शङ्ख धवलता के लिए प्रसिद्ध उपमान रूप में प्रयुक्त होता है। वहाँ अनेक

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१. कुमार० १.८
२. वही, ११.३८
३. रघु०, ६.९
४. कुमार० ११.३८, रघु०, ६.९

-बार ऐसे प्रयोग उपलब्ध होते हैं। मेघों की धवलता व्यक्त करने के लिए कवि कालिदास ने शङ्ख से उपमा देते हुये कहा है—

व्योम क्वचिद् रजतशङ्खमृणालगौरै-
स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः।
संलक्ष्यते पवनवेगचलैः पयोदैः
राजेव चामरशतैरुपवीज्यमानः ॥[1]

आधुनिक काल के प्रचलित सुषिर वाद्य हैं—बाँसुरी, शङ्ख, तूर्य, शहनाई, नागस्वरम्, मुखवीणा अथवा छोटा नागस्वर, क्लैरिनट, ट्रम्पैट तथा सैक्सोफ़ोन आदि।

घनवाद्य (तालवाद्य)

वे वाद्य जो ठोकर लगाकर बजाये जाते हैं घनवाद्य कहलाते हैं। ताल, काँस्यताल, घण्टा, क्षुद्रघण्टा (घुंघरू), मंजीरा तथा जलतरङ्ग आदि की गणना घनवाद्यों में होती है। स्पष्टरूप से कालिदास की कृतियों में घनवाद्यों का उल्लेख प्राप्त नहीं होता है, किन्तु प्रकारान्तर से कुछ उदाहरण उपलब्ध हैं—यथा मेघदूत में यक्षिणी द्वारा कङ्कण की मधुर झनकारों से युक्त करताल (तालियाँ) बजाकर मयूर के नचाये जाने का उल्लेख है—

तालैः शिञ्जावलयसुभगैर्नर्तितः कान्तया मे।
यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद्वः ॥[2]

क्षुद्रघण्टा अथवा घुंघरू की गणना भी घनवाद्यों में होती है। नायिकाधृत नूपुर भी घुंघरुओं से मिलते-जुलते हैं। नूपुर-नाद का उल्लेख करते हुए महाकवि ने ऋतुसंहार में कहा है—

काशांशुका विकचपद्ममनोज्ञवक्त्रा
सोन्मादहंसरवनूपुरनादरम्या।
आपक्वशालिरुचिरानतगात्रयष्टिः
प्राप्ता शरन्नववधूरिव रूपरम्या ॥[3]

जिस प्रकार नर्तकी के घुंघरुओं की सुमधुर ध्वनि चित्त को आह्लादित करती है, उसी प्रकार हंस-रव का अनुकरण करने वाली नायिका के नूपुरों की सुमधुर ध्वनि श्रोता के चित्त को सकाम बना देती है—

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१. ऋतु०, ३.४
२. उत्तरमेघ, १८
३. ऋतु०, ३.१

नितान्तलाक्षारसरागरञ्जितै-
र्नितम्बिनीनां चरणैः सनूपुरैः ।
पदे पदे हंसरुतानुकारिभि-
र्जनस्य चित्तं क्रियते समन्मथम् ॥[1]

कालिदास ने नूपुर की सुमधुर ध्वनि का अनेक बार उल्लेख किया है ।[2] उनकी सम्मति में नूपरों की ध्वनि हंसों के स्वर से बहुत मिलती-जुलती है । सुवर्णनिर्मित काञ्ची और मत्तहंस-रव भी मिलता जुलता है । इस सम्बन्ध में महाकवि की उक्ति है—

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
क्वणितकनककाञ्चीं मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां
पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥[3]

इस प्रकार नूपुरों की ध्वनि और काञ्ची के क्वणन में घुंघरुओं की झनकार का आनन्द प्राप्त किया जा सकता है ।

अन्त में कहा जा सकता है कि कालिदास ने अपनी रचनाओं में अपने सुषिर तथा घनवाद्यों के कौशल को अतीव निपुणता से उपन्यस्त किया है । वस्तुतः कवि चारों प्रकार के वाद्यों तथा सङ्गीत की तीनों विधाओं से भली भाँति परिचित थे । उनकी कृतियों में प्राप्त गायन, वादन और नृत्य सम्बन्धी उल्लेख उनके सङ्गीत-विषयक परम नैपुण्य के स्पष्ट निदर्शक हैं । संस्कृत के किसी भी अन्य कवि की कृतियों में सङ्गीत की वह दक्षता नहीं परिलक्षित होती है जो कालिदास की कृतियों में उपलब्ध है । सङ्गीत के सतत प्रयोग और माधुर्य ने कालिदास के साहित्य को और भी अधिक मनोरम, चित्ताह्लादक तथा श्रुतिमधुर बना दिया है ।

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१. वही, १.५
२. ऋतु०, १.५; ३.१, २७; ४.४
३. वही, ३.२६

कुण्डलिनीरहस्यम्

रमाशंकर मिश्र
फ़ैज़ाबाद

अद्वैतदर्शनधारायां शैवशाङ्कराद्वैतप्रवाहे निखिलं जगत् परब्रह्मणा व्याप्तमस्ति यत् 'सर्वं खल्विदं ब्रह्म' इति श्रुत्या ज्ञायते। कश्मीरीयशैवदर्शनमते स्वीक्रियत इदं यत् परमशिवः स्वयमेव नानाभासवैचित्र्यपूर्णे जगति प्रकाशते। यथोक्तम्—

वर्तमानावभासमानानां भावानामवभासनम्।
अन्तःस्थितवतामेव घटते बहिरात्मना ॥[1]

निखिलब्रह्माण्डं तस्य परमशिवस्य शरीरमेवास्ति, समस्तभावजातानि च अवयवाः—

विमतिपदमङ्ग ! सर्वं मम चैतन्यात्मनः शरीरमिदम्।
शून्यपदादीलावधि दृश्यत्वात् पिण्डवत् सिद्धम् ॥[2]

परमशिव एव षट्त्रिंशत्तत्त्वरूपेण जगति प्रकाशमानो भवति। एवमेव पुरुषस्य शरीरं षट्त्रिंशत्तत्त्वानां संघातोऽस्ति। यथा शिवः शक्तेः साहाय्येन सृष्टिं करोति तथैव शरीरान्तर्भागे काचन शक्तिर्ब्रह्मणा सह युक्ता सती सृष्टिकार्यं करोति। सैव शक्तिः महाकुण्डलिनी प्राणकुण्डलिनी वर्णकुण्डलिनी ऊर्ध्वकुण्डलिनी ब्रह्मनाडी चेति नामभिः प्रसिद्धा। तस्याः शक्तेः शरीरस्यान्तःप्रदेशे स्थान–विष्ये तान्त्रिकैरेतत् स्वीक्रियते यत् पुरुषस्य शरीरे षट्चक्राणि सन्ति मेरुदण्डे समाश्रितानि। तानि खलु मूलाधार—स्वाधिष्ठान—मणिपूर—अनाहत—आज्ञा—विशुद्धानीतिनामभिरभिधीयन्ते। मेरोर्बहिःप्रदेशे सव्यपक्षे चन्द्ररूपा 'इडा' इति नाडी विलसति दक्षिणपक्षे सूर्यरूपा 'पिङ्गला' इति च। तयोर्द्वयोर्मध्ये या अपरा नाडी परिकल्पिता सा 'सुषुम्णा' इति नाम्ना

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१. ईश्वरप्रत्यभिज्ञाकारिका, १.५.१
२. विरूपाक्षपञ्चाशिका, १.२

ज्ञायते । अस्या सुषुम्णायाः मध्येऽन्तर्भागे वा 'वज्रा' इति नाडी वर्तते । तस्या अप्यन्तःप्रदेशे 'चित्रणी' इति नाडी प्रसिद्धा; तस्या मध्ये या देवरूपा, जाज्वल्यमाना, ब्रह्मणा सह वर्तमाना प्राण-चेतनासञ्चारकुशला कल्प्यते सैव 'ब्रह्मनाडी' 'कुण्डलिनी' वा कथ्यते । सुषुम्णा तमोगुणमयी, वज्रा रजोगुणमयी, चित्रणी सत्त्वगुणमयी प्रणवयुक्ता चास्ति । महाकुण्डलिनी (ब्रह्मनाडी) तु ब्रह्म-स्वरूपा शुद्धबोधरूपा चास्ति । उक्तं च 'षट्चक्रनिरूपणे'—

मेरोर्बाह्यप्रदेशे शशिमिहिरशिरे सव्यपक्षे निषण्णे
मध्ये नाडी सुषुम्णा त्रितयगुणमयी चन्द्रसूर्याग्निरूपा ।
धत्तूरस्मेरपुष्पग्रथिततमवपुः कन्दमध्याच्छिरःस्था
वज्राख्या मेढ्रदेशाच्छिरसि परिगता मध्यमेऽस्या ज्वलन्ती ॥[1]

सृष्टिदशायां परावाग्रूपा शब्दब्रह्मरूपा नादरूपा महाशक्तिर्विश्वकल्याणाय ब्रह्मरन्ध्राद् भ्रूमध्ये विन्दुपदे तथैवावतरति यथा त्रिपथगा विश्वहिताय शिवमस्तकाद् भूमाववतरति । सा च ततश्चित्सूत्रमवलम्ब्याधःप्रदेशेषु शरीरस्य सोममण्डल-सूर्यमण्डल-अग्निमण्डलान्यतिक्रम्य तेषा-मप्यधः देशेऽवतरत्यज्ञानमयकारणजलनिधौ निमग्ना च भवति । अत्र सा 'कुण्डलिनी'ति नाम्ना विख्याता भवति । नादशक्तिरेव समग्रं विश्वं स्वगर्भे धारयन्ती प्रसुप्तसर्पिण्याकारे प्रसुप्ति गच्छति । विश्वगर्भधारणसमये सा 'परा कुण्डलिनी' इति कथ्यते । यदेयं नादशक्तिः जागरणशीला भवति तदा 'वर्णकुण्डलिनी' इति सञ्ज्ञां प्राप्नोति । यदा खलु नादरूपा शक्तिर् गम्भीरसुपुप्त-दशायां स्थिता भवति तदा सा 'प्राणकुण्डलिनी' इत्येवं प्रसिद्धिं भजते ।

यथा पृथिव्यां चेतनाशक्तिरुत्तरदक्षिणध्रुवाभ्यां सञ्चरति तथैव मनुष्यपिण्डेऽपि द्वौ ध्रुवौ स्तः याभ्यां प्राणसञ्चारो भवति । ब्रह्मरन्ध्र उत्तरध्रुवरूपेणावतिष्ठति यत् स्थानं तत् 'सहस्रार-पद्मम्' इति ज्ञायते । मूलाधारः सुमेरुसंस्थानं सुषुम्णाकेन्द्रो वा दक्षिणध्रुवरूपेण कल्पितः । अस्मिन् मूलाधारचक्रे कुण्डलिन्या निवासोऽस्ति । उक्तञ्च सौन्दर्यलहर्यां शङ्कराचार्यैः—

सुराधाराऽऽसारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नाय महसा ।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणी ॥[2]

सा खल्वमृतरूपा सती सम्पूर्णशरीरममृतधारया सिञ्चति, प्राणसञ्चारं (शरीरे) करोति। प्राणसञ्चारप्रक्रियायां सा मूलाधारमतिक्रम्य स्वाधिष्ठान-मणिपूर-अनाहत-विशुद्ध-आज्ञाचक्रेषु प्रविशन्ती शरीरं चेतनतया व्यापयति । प्रसिद्धिरियं यदस्मच्छरीरं पञ्चभूतैः

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१. श्लोक० १
२. श्लो० १०

निर्मितमस्ति । सैव शक्तिः मूलाधारे पृथिवीं, स्वाधिष्ठानेऽग्निं, मणिपूरेऽपोऽनाहते मरुतं, विशुद्धेऽऽकाशमाज्ञायां मनश्च प्रकाशयन्ती सम्पूर्ण मार्गं सम्भेद्य सहस्रारपद्मे परब्रह्मणा सह विहरति सुखमनुभवति च। कथितञ्च—

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसि ।।[१]

यदा सा कुण्डलिनी ब्रह्मणा सह विहर्तुं समर्था भवति तदा तस्या जागरणावस्थायाः पूर्णा परिणतिः सञ्जायते । यावज्जागरणं न भवति तावत् सा सुषुप्तावस्थामाश्रित्य ब्रह्मणो विरहे मूर्च्छितेव परिलक्ष्यते मूलाधारे । साम्प्रतमयं प्रश्नस्य विषयो यत् सा शक्तिर् यस्मिन् मूलाधारेऽवस्थिता स कीदृशोऽस्ति ? तथा च कुण्डलिन्या जागरणं कथं सम्पद्यते ? अत्र प्रथमं तावन्मूलाधारस्य रचना सम्यगवबोधनीया । यत्र मेरोः पर्यवसानं भवति तत्रैव लिङ्गमूलभागस्याङ्गुलद्वयाधः प्रान्ते अङ्गुलद्वयगुदोर्ध्वभागे (Below the genitals and above the anus) 'कन्द' इति स्थाने अधो वक्त्रं स्वर्णमयं चतुर्दलपद्ममस्ति । तस्य स्वर्णिमदलेषु 'वं शं षं सं' वर्णाः दक्षिणावर्तेन क्रमानुगताः कल्प्यन्ते । इदं मूलाधारस्य चक्रस्य पद्ममस्ति । अस्मिन् मूलाधारचक्रमध्यदेशे चतुष्कोणं चक्रमेकं विद्यते । पद्मकर्णिकायां वृत्ताकारं पृथिवीमण्डलमस्ति यस्य अष्टदिक्षु शूलाष्टकाः समुद्भासिताः सन्ति । एतत् पृथिवीमण्डलं पीतवर्णेन रञ्जितमस्ति । अस्य मण्डलस्य 'लं' बीजवर्णोऽपि पीतोऽस्ति । अस्मिन् मण्डले ऐरावतगजेन्द्रस्योपस्थितेः कल्पना क्रियते । धराबीजस्य 'लं' वर्णस्यान्तर्भागे ध्यानदशायाम् इन्द्रो विराजते यस्य हस्ते वज्रो विलसति । धराबीजस्य इन्द्रं प्रति तादात्म्यापत्तिर्भवति ।

'लं' धराबीजस्य विन्दुमध्ये (० अनुस्वारस्य मध्ये) चतुर्मुखो ब्रह्मा विराजते । 'भूतसिद्धितन्त्रा'नुसारेण तस्य ब्रह्मणः चतुर्बाहुषु चतुर्वेदाः विलसन्ति । किन्तु विश्वसारतन्त्रानुसारेण ब्राह्मीध्याने कथितमिदं यत् रक्तवर्णा ब्राह्मीशक्तिः दण्ड-कमण्डलु-अक्षसूत्र-अभयमुद्राभिः चतुर्हस्ता तत्र सुसज्जिता अस्ति । तस्मिन्नेवाधारपद्मे रक्तनेत्रा वेदबाहूज्ज्वला अनेकसूर्यप्रकाशस्वरूपा सर्वदा शुद्धप्रकाशं धारयन्ती डाकिनी शक्तिर् वसति । वज्राख्याया नाड्या वक्त्रदेशे या कर्णिका अस्ति तस्या मध्ये त्रिकोणमेकं स्थितम् । तस्य त्रिकोणस्य मध्ये 'क' इति कामबीजमस्ति । सम्मोहनतन्त्रानुसारेण धराबीजस्योपरि स्थितस्य त्रिकोणस्य तिस्रो लेखा वामा ज्येष्ठा रौद्रीति नामभिः प्रसिद्धाः । तस्य त्रिकोणस्य मध्ये कन्दर्पो नाम वायुः प्रतिवसति योऽपानवाय्योरङ्गमस्ति । अत्रैव प्राणापानयोर् वाय्योः सन्धिर् जायते येन शरीरे चेतनायाः सञ्चारो भवति । अत एव कन्दर्पो 'जीवेशः' कथ्यते ।

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१. सौन्दर्यलहरी, ९

मूलाधारचक्रस्य मध्यदेशे स्थितस्य त्रिकोणस्य मध्ये नवकिसलयाकाररूपो तप्तकनककला-कोमलो ध्यानज्ञानप्रकाशरूपो 'स्वयम्भू' नाम लिङ्गमस्ति । तस्य स्वयम्भुवो लिङ्गस्योपरि कमल-सूत्रवत् जगन्मोहिनी मायारूपिणी या शक्तिर् ब्रह्मद्वारमुखं स्वमुखेनाच्छादयन्ती शङ्खावर्तनिभा विद्युल्लतेव सार्द्धत्रिवृत्ताकृतिः सुप्ता सर्पसदृशा विलसति सैव महाकुण्डलिनीति साधकैः स्वीकृता। उक्तञ्च सौभाग्यलक्ष्म्योपनिषदि—

"आधारे ब्रह्मचक्रं त्रिरावृत्तभंगिमण्डलाकारं, तत्र मूलकन्दे शक्तिः पावकाकारा ध्यायेत्, तत्रैव कामरूपपीठं कामप्रदं भवति इत्याधारचक्रम् । .... तृतीयं नाभिचक्रं पञ्चावर्तं सर्पकुटिलाकारं, तन्मध्ये कुण्डलिनीं बालार्ककोटिप्रभां तडित्सन्निभां ध्यायेत्, सामर्थ्यशक्तिः सर्वसिद्धिप्रदा भवति मणिपूरचक्रम् ।"[१]

कुण्डलिनी-स्वरूपविषये साधारणजनमध्ये प्रश्नो भवति यद् आभ्यां सामान्यनेत्राभ्यो सा दृष्टिगोचरा न भवति चेत्, तर्हि अस्या अस्तित्वविषये किं प्रमाणमस्ति ? सत्यमिदं यत् कुण्डलिनी न परिलक्ष्यतेऽस्माभिः किन्तु अस्याः स्थितिः साधकैः प्रमाणीकृता अस्ति । यथा साङ्ख्यस्य प्रकृतिः पुरुषश्च, वेदान्तिनां ब्रह्म, नैयायिकानामीश्वरः, शाक्तानां शक्तिश्च न दृश्यते सौक्ष्म्यात्, किन्तु तेषां परमतत्त्वानां सत्ता अवश्यमेवास्ति, यतोऽनुभवसिद्धा महात्मानः साधकाश्च आप्त-वचनेन प्रमाणीकृतवन्तस् तथैवास्मादृशजनानां स्थूलनेत्रयोरियं प्रचण्डज्योतीरूपा शक्तिर् विषयो नास्ति । नैयायिकानां मते लौकिकालौकिकयोः सन्निकर्षयोःप्रतिपादने योगजप्रत्यक्षस्य मान्यता-ऽस्ति । तत्र मन्यत इदं यल्लौकिकदृष्ट्या इन्द्रियार्थसन्निकर्षस्याभावे यदा योगी सर्वं जागतिक-पदार्थमलौकिकदृष्ट्या पश्यति तदा सोऽलौकिकसन्निकर्षः कथ्यते । योगदृष्ट्या दृष्टानां पदार्थानां सत्तामस्वीकर्तुमशक्ता वयम् । एवमेव षट्चक्राणां सत्तया सह मूलाधारनाम्नि चक्रे परमशक्ति-स्वरूपायाः कुण्डलिन्याः सत्तां तिरस्कर्तुमक्षमा वयम् । सा शक्तिर् 'जीवाग्निः' (Fire life) इति कथ्यते । सा शक्तिः सर्वेषु पुरुषेषु क्रियाशीलता-स्फूर्ति-तेजस्विता-बलिष्ठता-उत्साहोल्लासरूपेण दृश्यते । मानवशरीरे चेतनायाः प्रवाहकेन्द्रभूतमस्तकस्य मध्ये ब्रह्मरन्ध्रस्य-सहस्रपद्मस्य वा सत्ता स्वीक्रियते । इदं कैलासवासिशिवस्य शेषशायिविष्णोर्वा वासस्थानं 'कालाग्निरि'ति नाम्ना प्रसिद्धम् । अपरमेकं केन्द्रं जननेन्द्रियस्य मूलगह्वरेऽस्ति तत्रैव 'पार्वती' 'ब्रह्मशक्तिः' 'कुण्डलिनी' 'जीवाग्निः' वाऽभिधाना महाशक्तिः प्रतिवसति ।

षट्चक्राणां क्रमशो भेदनेनास्याः शक्तेर् जागरणं भवति । योनेः पृष्ठप्रदेशे मूलाधारचक्रं, लिङ्गमूलदेशे ध्वजमूले वा स्वाधिष्ठानचक्रम् नाभिमूलदेशे मणिपूरचक्रम्, हृदि अनाहतचक्रम्, कण्ठे विशुद्धचक्रम्, भ्रूमध्ये आज्ञाचक्रञ्चास्ति । एकेन चक्रेण सह मासमेकं यावत् साधनया, मनसा तस्य तस्य चक्रस्य रचनास्वरूपस्य ध्यानेन तस्य तस्य चक्रस्य जागरणं भवति । एवमेव षण्मासपर्यन्तसंयमितोपासनया तेषां तेषां चक्राणामाकृति-स्थान-वर्ण-लोक-दल-तत्त्व-बीज-गुण-

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१. ३.१, ३

शक्ति-देव-यन्त्र-ज्ञानेन्द्रिय-कर्मेन्द्रिय-ध्यान-फलादिपु दृष्टिः कर्त्तव्या । तदा शिवरूपायाः पराप्रकृतेः संगमो शिवारूपया अपराप्रकृत्या सह भवति । अयं संगमकालः कुण्डलिन्या जागरणस्य कालोऽस्ति । तस्या जागरणाय साधनामार्गे उपासनाद्वयं स्वीकृतं-वाममार्गीयं दक्षिणमार्गीयं चेति । दक्षिणमार्गीया साधना सात्त्विकी भयरहिता च भवति, वाममार्गीया तु प्राणघातिका सभया च ।

कतिपयैः साधकैः सात्त्विक्युपासनायां गायत्रीमन्त्रेण चक्राणां भेदनं क्रियते । संक्षिप्ततया यथा—प्रातः पुण्यपूतशरीरेण पद्मासने स्थित्वा ब्रह्मसन्ध्यायाः पञ्चकोशीक्रियां कुर्यात् । आसन-शिखावन्धन-प्राणायाम-अघमर्षण-न्यासानन्तरं जपेद् गायत्रीमन्त्रं १०८ वारम् । ब्रह्मसन्ध्योपचार-विधिसमाप्तौ मस्तिष्कमध्ये त्रिकुटिस्थाने प्रकाशपुञ्जां गायत्रीं ध्यायेत् । तस्मिन् स्थाने केन्द्रीभूते मनसि तदेव ज्योतिः प्रकाशते । एवमेव शनैः शनैः प्रत्येकस्मिन् चक्रे साधनां कुर्यात् । अत्रेदं ध्यातव्यं यत् सद्गुरुं विनाऽस्मिन् मार्गे सम्यगुपासना न सम्भवति, साधकश्च सफलतां न प्राप्नोति ।

कुण्डलिन्या जागरणेन ब्रह्मरन्ध्र ईश्वरस्य दिव्यप्रभाया दर्शनं भवति । तदा गुप्तसिद्धयो हस्तागता भवन्ति । इमां सिद्धिमयीं स्थितिं प्राप्य जागृतायां शक्तौ साधकस्य वाङ्मधुरा भवति । स कोमलकाव्यबन्धस्य क्षमतां प्राप्नोति । इयं शक्तिः कोटिसूर्यप्रभावती कल्प्यते । तादृशी प्रभा साधकेऽपि सञ्जायते । स खलु वाचामीशो नरेन्द्रः, सर्वविद्याविनोदी, ब्रह्मभूतश्च भवति । यावत् सा कुण्डलिनी मूलाधारे निद्रिता भवति तावत् पुरुषः पशुरस्ति । यदा सा जागर्ति, प्राणी त्रैलोक्यज्ञाता भवति । उक्तञ्च—

मूलाधारे आत्मशक्तिः कुण्डलिनी परदेवता ।
शयिता भुजगाकारा सार्द्धत्रयवलयान्विता ॥
यावत् सा निद्रिता देहे तावज्जीवः पशुर्यथा ।
ज्ञानं न जायते तावत् कोटियोगविधेरपि ।
आधारशक्तिनिद्रायां विश्वं भवति निद्रया ।
तस्यां शक्तिप्रबोधेन त्रैलोक्यं प्रतिबुध्यते ॥[१]

एवं स्पष्टमिदं यत् सर्वेषां योगतन्त्राणां कुण्डलिनी आधाररूपेण तथैव स्वीक्रियते यथा सर्वेषां पर्वतानां काननानाञ्चाधारोऽहिनायकोऽस्ति । उक्तमपि—

सशैलवनधात्रीणां यथाधारोऽहिनायकः ।
सर्वेषां योगतन्त्राणां तथाधारो हि कुण्डली ॥[२]

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१. घेरण्डसंहिता, ३.४९–५१
२. हठयोगप्रदीपिका, ३.१

संस्कृत में एकाङ्की परम्परा

अभयमित्र
प्रयाग

संस्कृत नाट्य-परम्परा में एकाङ्की रूपकों के अस्तित्व के सम्बन्ध में किसी सन्देह का अवकाश नहीं है, किन्तु हम देखते हैं कि एकाङ्की के उद्भव और विकास के सन्दर्भ में व्यामोह के कारण अनेक आलोचकों ने संस्कृत एकाङ्की की परम्परा को प्रायः अस्वीकार किया है। इतना ही नहीं, इन आलोचकों ने प्रायः उसको हिन्दी एकाङ्की की प्रेरणाभूमि भी नहीं माना है। यह तथ्य भी चिन्त्य है कि इनमें से अधिकांश आलोचकों तथा नाटककारों ने भारतेन्दुयुग में और उसके पश्चात् कुछ काल तक लिखे जाने वाले एकाङ्की रूपकों को भी आधुनिक हिन्दी एकाङ्की की प्रेरणाभूमि नहीं माना है। इन सभी अस्वीकृतियों के पीछे मुख्य कारण यही प्रतीत होता है कि इस व्याज से वे संस्कृत की एकाङ्की परम्परा का ऋण स्वीकार करना नहीं चाहते हैं। प्रकारान्तर से ऐसा करने में उन्हें एक हीनभावना की अनुभूति होती है। अतः आधुनिक एकाङ्की के स्वरूप को ध्यान में रखते हुए यह आवश्यक है कि उसकी भूमिका के रूप में संस्कृत की एकाङ्की परम्परा को लेकर उन रूपक भेदों की विवेचना की जाये जो एक अङ्क के तो है ही, अन्य दृष्टियों से भी एकान्विति की दृष्टि से, अभिनय की दृष्टि से और प्रस्तुतीकरण की दृष्टि से एकाङ्की हैं, नितान्त एकाङ्की हैं और उन्हें किसी भी एकाङ्की की परम्परा का प्राचीनतम प्रमाण न मानने का कोई कारण नहीं है। अतः सर्वप्रथम उन एकाङ्की रूपकों की पृष्ठभूमि को जानना और समझना नितान्त आवश्यक हो जाता है।

अस्तु, एक सम्पूर्ण नाटक और एकाङ्की के मध्य भेदकतत्त्व एक ही है वह है; एकाङ्की की एक अङ्क में ही समाप्ति। एक तथ्य और है कि जहां अन्य रूपकों में जीवन के किसी विशिष्ट पक्ष, घटना अथवा उनके एकाधिक रूपों को किञ्चित् विस्तार के साथ प्रस्तुत किया जाता है वहां एकाङ्की में उसका संक्षिप्त रूप ही ग्रहण किया जा सकता है, किसी छोटे किन्तु महत्त्वपूर्ण तथ्य अथवा घटना को ही प्रस्तुत किया जाता है। अतः ये भी तर्क नितान्त दुराग्रहपूर्ण हैं कि एकाङ्की को नाटक का संक्षिप्त रूप नहीं माना जा सकता है। उदाहरण के लिए

एक मनुष्य और शिशु के मध्य जो अन्तर हैं, जीवन और उसमें घटित एक अथवा कुछ घटनाओं में जो अन्तर है अथवा राजप्रासाद और उसके एक सुसज्जित कक्ष के मध्य जो अन्तर है वही अन्तर एक सम्पूर्ण नाटक और किसी एकाङ्की में मानना चाहिए । तात्पर्य यह कि एक कमरे का फ्लैट, जिसमें वराण्डा है, किचन है, छोटा सा कोर्टयार्ड है और बाथरूम आंगन या लान है वह भी फ्लैट है और पांच कमरे का ऐसा ही फ्लैट भी फ्लैट ही है। अत: त्रासदी हो अथवा कामदी, नाटक हो अथवा प्रकरण, नाटिका हो अथवा सट्टक–सभी नाट्य हैं, रूपक हैं । इसी कारण कर्टेन-रेज़र हो अथवा मोनोड्रामा, भाण हो अथवा प्रहसन, उत्सृष्टिकाङ्क हो अथवा गर्भाङ्क; इतना ही नहीं, आज रेडियो और दूरदर्शन पर प्रस्तुत किये जाने वाले रूपक भी अपनी अभिनेयता तथा नाटकीयता के कारण नाट्यभेद ही हैं । अत: उनके विस्तार अथवा संकोच को लेकर ही उनमें मौलिक भेद की मान्यता निरर्थक, दोषपूर्ण और तर्कहीन है । अत: एकाङ्की को नाटक का संक्षिप्त संस्करण न मानना त्रुटिपूर्ण है ।

यही कारण है कि संस्कृत के आचार्यों ने जहां ऐसे एकाङ्की रूपकभेदों की परिभाषा प्रस्तुत की है वहां भी वस्तु, नेता, रस, अवस्था, अर्थप्रकृति और सन्धियों तथा वृत्तियों जैसे नाट्यतत्त्वों को ध्यान में रखा है । आज भी इन्हें अथवा ऐसे ही अन्य तत्त्वों का एकाङ्की के सन्दर्भ में भी ध्यान रखा जाता है । उनके अभिधान में अन्तर हो सकता है किन्तु उनका कार्य और उपयोग वही है । अत एव एक ही घटना का संक्षिप्त रूप में प्रस्तुतीकरण एकाङ्की की सीमा हो सकती है, उसका आनुषङ्गिक धर्म हो सकता है—यही कहा जा सकता है । इसी प्रकार एकाङ्की समस्याप्रधान हो, ऐतिहासिक हो, हास्यप्रधान हो अथवा व्यङ्ग्यमूलक हो ऐसा कहना मात्र उसके भेदक तत्त्वों को उद्घाटित कर सकता है, यह उसके भेद हो सकते हैं, किन्तु यह उसका लक्षण नहीं हो सकता है ।

इसी प्रकार संवादों की चुस्ती, घटना की क्षिप्रता, रंग-संकेतों की स्पष्टता आदि नाना तत्त्व उसके गुण हो सकते हैं, उनकी विशेषता हो सकती है; किन्तु लक्षण नहीं, क्योंकि क्या एक पूर्ण नाटक के लिए यह तत्व उतने ही सार्थक नहीं हैं ? यही कारण है कि संस्कृत के नाट्याचार्यों ने एकाङ्की रूपक-भेदों का लक्षण करते समय उनमें एक अङ्क की विशेषता पर बल दिया है । भरत मुनि ने तो रूपक भेदों के क्रमनिर्धारण में भी इसी कारण नाटक, प्रकरण, समवकार, ईहामृग तथा डिम जैसे अनेकाङ्की रूपकों की चर्चा के पश्चात् ही व्यायोग, उत्सृष्टिकाङ्क, प्रहसन, भाण और वीथी इन रूपकों की गणना की है, जो एकाङ्की हैं ।

शास्त्रीय दृष्टि से व्यायोग, भाण, अङ्क अथवा उत्सृष्टिकाङ्क, प्रहसन और वीथी यह पांच मुख्य भेद एकाङ्की की कोटि में आते हैं । ध्यान देने योग्य तथ्य यह है कि संस्कृत नाट्य-शास्त्रीय परम्परा में रूपकों के दस भेद हैं जिनमें उपर्युक्त पाँचों भेदों के अतिरिक्त नाटक, प्रकरण, समवकार, ईहामृग और डिम रूपक–भेदों में अनेक अङ्कों की योजना का नियत विधान है । इनके अतिरिक्त १८ प्रकार के उपरूपकों की भी गणना की गयी है जिनमें नाटिका प्रकरणिका, सट्टक, त्रोटक, प्रस्थानक, संलापक, शिल्पक, दुमल्लिका प्रभृति उपरूपकों में

एकाधिक अङ्कों की योजना अपरिहार्य है। इनके विपरीत गोष्ठी, नाट्यरासक, उल्लाप्य (व्यङ्कोऽथवा), काव्य, प्रेङ्खण, रासक, श्रीगदित, विलासिका, हल्लीश और भाणिका—ये दश उपरूपक एकाङ्की हैं। इस प्रकार यह स्वतः स्पष्ट है कि संस्कृत नाट्यशास्त्रीय परम्परा में एकाङ्की रूपकों का अस्तित्व एक स्वतन्त्र विधा के रूप में विद्यमान है। इतना ही नहीं अपने शास्त्रीय परिवेश में वह जितनी सम्पन्न है विश्व की कोई भी परम्परा उतनी सम्पन्न नहीं रही है।

दूसरी ओर यदि उन आलोचकों के मतों का अवलोकन करें जिन्होंने इस विधा के मूल को पाश्चात्य साहित्य में और वह भी दसवीं सदी में माना है[1] तो पाया जाता है कि वहां यह विधा एक नितान्त पूरक विधा है, जिसका उद्गम 'कर्टेनरेज़र' अथवा 'आफ्टरपीसेज़' के रूप में हुआ क्योंकि मुख्य नाटक-त्रासदी अथवा कामदी आदि के पूर्व अथवा बाद में प्रेक्षागृहों में उन दर्शकों के मनोरञ्जन के लिए इनका आयोजन किया जाता था जो नाटक आरम्भ होने की प्रतीक्षा में बैठे-बैठे उकता जाते थे अथवा वहां दर्शकों पर छाये हुए त्रासदी के प्रभाव के विषाद को समाप्त करने के लिए ही इनका आयोजन किया जाता रहा है।[2] यदि इनका मूल ईसाई धर्म के प्रचार के निमित्त पादरियों द्वारा ईसू के जीवन की घटनाओं को संक्षिप्त और खण्डशः रूप में प्रस्तुत करने के रूप में देखा जाय तो भी उसे एक पूरक विधा ही माना जायेगा। इस प्रकार शास्त्रीय दृष्टि से संस्कृत की परम्परा नितान्त सम्पन्न, स्वतन्त्र और मौलिक है। अतः भारत में और भारतीय भाषाओं में, वह भी हिन्दी जैसी भाषा के एकाङ्की रूपकों के मूल को भारतीयेतर भाषाओं में, खोजना स्वयं में शोध का विषय हो सकता है कि ऐसे कौन से मौलिक तत्त्व आधुनिक एकाङ्की में हैं जिनके कारण हिन्दी के एकाङ्की रूपकों का मूल भारतीयेतर साहित्य में खोजा जाने लगा जबकि भारत की प्राचीनतम भाषा और साहित्य में नाटकों के २८ भेदों में उपर्युक्त १५ भेद एकाङ्की रूपकों के ही हैं। इस दृष्टि से प्रकृत-स्थल पर सर्वप्रथम मुख्य नाट्यभेदों में से पांच एकाङ्की रूपकभेदों के लक्षणों को देखते हुए उनके शास्त्रीय स्वरूप का संक्षिप्त परिचय दिया जा रहा है।

व्यायोग—जैसा कि अभिधान से भी समझा जा सकता है इसमें प्रायः पुरुष पात्रों की बहुलता होती है। दशरूपक की वृत्ति में कहा गया है 'व्यायुज्यन्तेऽस्मिन्बहवः पुरुषा इति व्यायोगः।'[3] इससे पुरुष पात्रों की बहुलता नहीं उनकी प्रधानता मुखरित होती है। इसका लक्षण करते हुए भरतमुनि कहते हैं —

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१. डा० एस० पी० खत्री, नाटक की परख

२. सद्गुरुशरण अवस्थी—नाटक और नायक, भाग ३ की भूमिका जहां आफ्टरपीसेज़ तथा इण्टरल्यूड जैसी योजनाओं में एकांकी का मूल खोजा गया है।

३. द० रू०, ३.६२, वृत्ति

व्यायोगस्तु विधिज्ञैः कार्यः प्रख्यातनायकशरीरः ।
अल्पस्त्रीजनयुक्तस्त्वेकाहकृतस्तथा चैव ॥
बहवस्तत्र च पुरुषाः कविभिः कार्या यथा समवकारे ।
न च तत्प्रमाणयुक्ताः कार्या एकाङ्क एवायम् ॥
न च दिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः ।
युद्धनियुद्धाघर्षणसंघर्षकृतश्च कर्त्तव्यः ॥
एवं विधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनिः ।[1]

उपर्युक्त लक्षण में व्यायोग के लिए समय का निर्धारण करते हुए भरतमुनि का कथन है कि उसका विस्तार 'समवकार' की भांति नहीं होगा जोकि तीन अङ्कों में विस्तृत होता है।[2] इस रूपक में कथा एक ही दिन की होती है और अङ्क भी एक ही होता है। इसके अतिरिक्त इस रूपक में स्त्री पात्रों की विरलता तथा पुरुष पात्रों की प्रधानता का भी विधान है। युद्ध-नियुद्धमूलक होने और तदनुसार दीप्तरसप्रधान होने से उसकी कथा और कार्यव्यापार में विविधता[3] का निषेध भी यहां दृष्टि-सापेक्ष है। तात्पर्य यह है कि संस्कृत रूपकों पर सङ्कलनत्रय की अन्विति के अभाव का जो आरोप लगाया जाता है उसके परिप्रेक्ष्य में व्यायोग का यह लक्षण महत्वपूर्ण है। वस्तुतः सङ्कलनत्रय के सम्बन्ध में यह ध्यान देने योग्य है कि नाटकों की दृष्टि से, इनकी अन्विति प्रायः स्वतः हो जाया करती है। जहां ऐसा नहीं है वहां इसका अभाव भी प्रतीत नहीं होता है। यही कारण है कि आचार्य अरस्तू को भी इसके प्रति कोई आग्रह नहीं है और उनका जितना आग्रह है उतना ही आग्रह संस्कृत आचार्यों का भी है। वस्तुतः कथा की कृत्रिमता से बचने के लिये सफल नाटक में आवश्यक सीमा तक इनका निर्वाह स्वतः आयोजित होता देखा जाता है। भरत की स्थापनाओं की वैज्ञानिकता को समझे विना ही प्रायः संस्कृत नाट्य-सिद्धान्तों पर ऐसे आरोप होते रहे हैं क्योंकि प्रायः हम भूल जाते हैं कि भरत स्वयं एक प्रयोक्ता भी हैं और आचार्य भी। व्यायोग सम्बन्धी उपर्युक्त मान्यता का समर्थन दशरूपककार से भी हो जाता है, जो मानते हैं—

ख्यातेतिवृत्तो व्यायोगः ख्यातोद्धतनराश्रयः ।
हीनो गर्भविमर्शाभ्यां दीप्ता स्युर्डिमवद् रसाः ॥

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१. ना० शा०, १८.१४२-४५।
२. समवकार रूपकभेद के तीनों अंकों के लिए क्रमशः १२,४ तथा २ नाडी का समय (१ नाडी = २४ मिनट) लगभग ४३२ क्षण (मिनट) निर्धारित है। भरत० १८.११८-१९
३. कथा की विविधता से तात्पर्य है कहीं संयोग, कहीं वियोग, कहीं युद्ध, कहीं शृंङ्गार, कहीं हास्य, तो कहीं करुणा और निर्वेद का वैविध्य।

अस्त्रीनिमित्तसङ्ग्रामो जामदग्नेजय यथा ।
एकाहचरितैकाङ्को व्यायोगो बहुभिर्नरैः ॥[1]

यहां भी व्यायोग का एकाङ्की होना, उसमें एक ही दिन की कथा का होना स्पष्ट है। इसके अतिरिक्त उसमें दीप्तरसयुक्त कथा और ख्यात किन्तु उद्धत नायक की योजना द्वारा कथा की विविधता का निषेध किया गया है। इस प्रकार सिद्ध है कि यहां स्थान, काल और कार्य की एकता की अन्विति कोई आरोपित तथ्य नहीं है।[2] तात्पर्य यह है कि शास्त्रीय दृष्टि से यदि एकाङ्की में घटना का स्थान एक ही हो, एक ही समय में वह घटित हो तथा विविधता से युक्त न होकर कार्य की एकता की स्थापक हो—ऐसा माना जाए तो भी व्यायोग रूपक-भेद ऐतिहासिक और घटना-प्रधान एकाङ्की की आवश्यकता को पूर्ण करता है।

दशरूपककार की उपर्युक्त कारिकाओं के आगे उसमें गर्भ और विमर्श सन्धियों का निषेध किया गया है जिसके माध्यम से उसकी घटना के विस्तार को संकुचित किया गया है, प्रकारान्तर से जो कार्य की विविधता पर भी अङ्कुश रखता है। इन समस्त विशेषताओं को प्रायः सभी आचार्यों ने स्वीकार किया है। नाट्यदर्पणकार ने इनके निषेध द्वारा तदनुगामी प्राप्त्याशा और नियताप्ति[3] इन दोनों अवस्थाओं का भी निषेध करते हुए कहा है—'अत्र च गर्भावमर्शसन्धिप्रतिषेधे एतत्सन्धिपरिच्छेदिके प्राप्त्याशानियताप्ती अवस्थे अपि प्रतिषिद्धे एव।' साहित्यदर्पणकार[4] भी दशरूपक की स्थापना के समर्थक हैं। इस प्रकार व्यायोग के एकाङ्की होने के साथ उसकी कथावस्तु में स्थान और काल की एकता भी नियतरूपेण सन्निहित है। अतः यदि सङ्कलनत्रय तथा एक अङ्क का होना एकाङ्की के मुख्य तत्त्व माने जायें तो भी व्यायोग सर्वाधिक प्राचीन एकाङ्की रूपकभेद सिद्ध होता है।

भाण—व्यायोग एकाङ्की रूपक-भेद को देखने के पश्चात् भाण नामक रूपक-भेद का महत्त्व और भी बढ़ जाता है। व्यायोग जहां एक ऐसा एकाङ्की है जिसमें सङ्कलनत्रय की अन्विति के स्पष्ट सङ्केत उपलब्ध हैं वहां भाण वह एकाङ्की विधा है जिसे आज 'मोनो ऐक्ट' अथवा 'मोनो ड्रामा' के रूप में एक नितान्त नवीन विधा के रूप में माना जा रहा है। भाण के कथानक को एक दिन के कार्यों तक सीमित होना चाहिए। इसके अतिरिक्त उसमें एक ही पात्र विविध प्रकार के अभिनयों द्वारा आकाशभाषित के माध्यम से कथा का उपबृंहण करता है, यह दूसरी विशेषता है। भरतमुनि उसका लक्षण करते हुए कहते हैं—

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१. द० रू०, ३.६६०–६२।
२. संस्कृत-नाटक, (अनु० डा० उदयभानु सिंह) पर कीथ का मत, पृ० ३८१।
३. नाट्यदर्पणकार की मूल मान्यता—'सन्धयो मुख्यवृत्तांशा पंचावस्थानुगाः क्रमात्' पृथक् विवेच्य है।
४. साहित्यदर्पण, ६.२३१–३३।

आत्मानुभूतशंसी परसंश्रयवर्णनाविशेषस्तु ।
विविधाश्रयो हि भाणो विज्ञेयस्त्वेकहार्यश्च ॥

परवचनमात्मसंस्थं प्रतिवचनैरुत्तरोत्तरग्रथितैः ।
आकाशपुरुषकथितैरङ्गविकारैरभिनयैश्चैव ॥

धूर्तविटसम्प्रयोज्यो नानावस्थान्तरात्मकश्चैव ।
एकाङ्को बहुचेष्टः सततं कार्यो बुधैर्भाणः ॥[1]

यहां भाण के सम्बन्ध में भरत जिन तथ्यों की ओर संकेत करते हैं, वे हैं—भाण का एकाङ्की होना, उसमें एक ही दिन की कथा का होना तथा 'बहुचेष्ट' के आधार पर आङ्गिक अभिनय की प्रधानता तथा एक ही पात्र की योजना। इस एक पात्र द्वारा यहां नाना प्रकार की अवस्थाओं के अनुसार विभिन्न प्रकार के कार्यों की योजना होती है जो उसकी कार्य सम्बन्धी विविधता की ओर सङ्केत है। इसे लेकर ही सम्भवतः परवर्ती आचार्यों ने इस रूपक-भेद की कथा को उत्पाद्य प्रतिपादित किया है। जो भी हो, भरत द्वारा धूर्त अथवा विट को ही नायक बनाकर प्रस्तुत किये जाने वाले इस रूपक में सामाजिक बुराइयों पर व्यंग्य की योजना के सङ्केत ग्रहण करना अनुचित नहीं है। इसी कारण नाट्यदर्पणकार द्वारा इसे 'धूर्तजन की वञ्चनाओं के प्रदर्शन के माध्यम से सज्जनों को ऐसे लोगों से बचकर रहने की सलाह देने का मार्ग' माना गया है। वे मानते हैं—'अत्र विटादीनां परवञ्चनात्मकं वृत्तं प्रेक्षकाणामवञ्चनीयत्वापादनार्थं व्युत्पाद्यः इति।'

दशरूपक में भाण सम्बन्धी भरतमुनि के लक्षण को और स्पष्ट किया गया है। वहां कहा गया है कि भाण में विट के द्वारा किसी धूर्त व्यक्ति के चरित्र को नाटककार किसी काल्पनिक कथा के माध्यम से तथा आकाशभाषित की सहायता से उत्तरप्रत्युत्तर के रूप में प्रस्तुत करता है—

भाणस्तु धूर्तचरितं स्वानुभूतं परेण वा ।
यत्रोपवर्णयेदेको निपुणः पण्डितो विटः ॥
सम्बोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ।
सूचयेद्वीरशृङ्गारौ शौर्यसौभाग्यसंस्तवैः ॥
भूयसा भारतीवृत्तिरेकाङ्कः वस्तुकल्पितम् ।
मुखनिर्वहणे साङ्गे लास्याङ्गानि दशापि च ॥[2]

अर्थात् जहां अपनी कला में कुशल कोई विट आप बीती अथवा किसी अन्य द्वारा अनुभूत किसी धूर्त के कर्म तथा उसके चरित्र-व्यवहार का वर्णन, आकाशभाषित, उक्तिप्रत्युक्ति के

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१. ना० शा०, १८.१६०–६२।
२. द० रु०, ३.४९-५१

माध्यम से करता है उसे भाण कहते हैं। इसमें एक ही अङ्क होता है तथा कथा की भित्ति काल्पनिक होती है। संवादों की प्रधानता के कारण वाग्व्यापार प्रधान भारती वृत्ति का प्रयोग और मुख तथा निर्वहण दो ही सन्धियां इसमें अपेक्षित हैं। कथा की कोमलता को ध्यान में रखते हुए यहां दश लास्य अङ्गों की योजना करनी चाहिये। यदि इन लास्याङ्गों को पारस्परिक मानकर छोड़ दिया जाय तो भी पाया जाता है कि अन्य सभी तत्वों के साथ केवल दो अर्थात् प्रथम और अन्तिम सन्धियों की ही योजना कथा के शीघ्र आरम्भ और चरम विन्दु पर पहुंचकर शीघ्र अवसान की पर्याय है।

उपर्युक्त लक्षण में विट नामक जिस भूमिका का उल्लेख है उसके सम्बन्ध में दशरूपककार ने 'एकविद्यः विटः' कहा है, जिसका अर्थ है वह किसी एक कला में पारङ्गत होता है, किन्तु भरतमुनि ने उसका लक्षण करते हुए कहा है—

वेश्योपचारकुशलो मधुरो दक्षिणः कविः।
ऊहापोहक्षमो वाग्मी चतुरश्च विटो भवेत्॥[1]

अर्थात् विट के लिए आवश्यक है कि वह वेश्याओं के सम्बन्ध में विशेषज्ञ हो, स्वभाव से मधुर तथा नारियों के साथ व्यवहार में निपुण हो। कवि-हृदय, तार्किक तथा भाषणपटु होना भी उसके लिए नितान्त आवश्यक है। इससे स्पष्ट है कि इस प्रकार के सिद्धहस्त वक्ता को इस भारतीवृत्तिप्रधान और केवल संवादों (वह भी एकल संवाद—स्वयं ही प्रश्न करना और उत्तर देना) वाले रूपक-भेद की मुख्य भूमिका देना नितान्त आवश्यक है।

अस्तु, इस विवेचना से भाण के मुख्य पात्र विट के महत्व को स्पष्ट करते हुए यह कहा जा सकता है कि 'भाण' के माध्यम से समाज के निम्न वर्ग को भी नाटकों में प्रतिनिधित्व मिलता देखा जा सकता है जिसके आधार पर संस्कृत रूपकों को केवल आभिजात्य वर्ग तक सीमित मानने की धारणा ध्वस्त हो जाती है, क्योंकि 'भाण' का प्रस्तोता स्वयं और उसकी कथा का नायक किसी अभिजात कुल के न होकर उस वर्ग के प्रतिनिधि हैं जिन्हें भरत 'अधम' मानते हैं। भाण की इस विशेषता पर प्रकाश डालते हुए दशरूपक की वृत्ति में कहा गया है—'धूर्ताश्चौरद्यूतकारादयस्तेषां चरितं यत्रैक एव विटः स्वकृतं परकृतं वोपवर्णयति स भारतीवृत्तिप्रधानत्वाद्भाणः', जिससे स्पष्ट है कि भाण की कथावस्तु किसी धूर्त, चोर अथवा जुआरी व्यक्ति के कर्मों से सम्बद्ध होनी चाहिये। भारती वृत्ति की प्रधानता के कारण वाग्व्यापार की महत्ता भी स्पष्ट है। इसके अतिरिक्त भरत के लक्षण में उसकी नानावस्थान्तरात्मकता, उसमें अङ्गविकार और विभिन्न प्रकार के अभिनयों की योजना तथा नाना प्रकार की चेष्टाओं के माध्यम से उसमें आङ्गिक अभिनय का व्यापक अवकाश दृष्टि-सापेक्ष है। इस प्रकार एक पात्र तक ही सीमित यह एकाङ्कीप्रदर्शन किंवा रङ्गमञ्चीय दृष्टि से अत्यन्त

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१. ना० शा०, २४.१०१

महत्वपूर्ण है। इतना ही नहीं, जैसा कि हमने व्यायाग के सम्बन्ध में देखा है यह भी एक स्वतन्त्र रूपक-भेद है। इसका महत्व और इसकी रचना तथा मञ्चावतारणा विशेष शिल्प-कौशल की अपेक्षा करती है। इसी कारण किसी ने महाकवि कालिदास तक की प्रतिभा को चुनौती देते हुए यहां तक कह डाला है कि—

वररुचिरीश्वरदत्तः श्यामलिकः शूद्रकश्च चत्वारः।
एते भाणान् बभणुः का शक्तिः कालिदासस्य॥

अस्तु, इस विवेचना से आधुनिक 'मोनो ड्रामा' जैसी एकाङ्की विधा के मूल को ही नहीं, उसके नितान्त विकसित रूप को भाण के रूप में स्वीकार करने में किसी भावना (काम्प्लेक्स) से ग्रस्त होना उचित नहीं है। इसके उदाहरण आज भी उपलब्ध हैं।

अङ्क अथवा उत्सृष्टिकाङ्क—भरतमुनि ने यद्यपि इस रूपकभेद को कहीं भी एकाङ्की नहीं कहा है तथापि दशरूपककार ने निश्चय ही उनसे कहीं ऐसा सङ्केत ग्रहण कर लिया है। साहित्यदर्पणकार ने तो उसे स्पष्टरूपेण एकाङ्की माना है। दशरूपककार इसका लक्षण इन शब्दों में करते हैं—

उत्सृष्टिकाङ्के प्रख्यातं वृत्तं बुद्ध्या प्रपञ्चयेत्।
रसस्तु करुणः स्थायी नेतारः प्राकृता नराः॥

भाणवत्सन्धिवृत्यङ्गैर्युक्तः स्त्रीपरिदेवितैः।
वाचा युद्धं विधातव्यं तथा जयपराजयौ॥[1]

यहां भाण एकाङ्की की भाँति सन्धि, वृत्ति तथा अन्य अङ्गों की योजना के विधान में ही उत्तरवर्ती आचार्यों ने उसके भी एकाङ्की होने का विधान देखा है—ऐसा माना जा सकता है, क्योंकि भाण में देखा जा चुका है कि वहां मुख और निर्वहण सन्धियों की ही योजना का विधान है। अतः कथा—घटना के आरम्भ और निष्कर्ष तक पहुंचने में अधिक समय भी नहीं लगता है। इस प्रकार भाण की भाँति यहां भी प्रतिमुख, गर्भ और विमर्श सन्धियों को छोड़कर शेष कथा-शरीर को एक ही अङ्क में नियोजित किया जाता रहा है। इसी कारण साहित्य-दर्पणकार मानते हैं कि यह भी एकाङ्की रूपकभेद है—

उत्सृष्टिकाङ्क एकाङ्को नेतारः प्राकृताः नराः।
रसोऽत्र करुणः स्थायी बहुस्त्रीपरिदेवितम्॥
प्रख्यातमितिवृत्तं च कविबुद्ध्या प्रपञ्चयेत्।

१. द० रू०, ३.७०-७२

भाणवत्सन्धिवृत्यङ्गान्यस्मिञ्जयपराजयौ ।
युद्धं च वाचा कर्त्तव्यं निर्वेदवचनं बहुः ।।[1]

करुण रस की प्रधानता, स्त्रीपात्रों का विलाप, वाग्युद्ध तथा जयपराजय की योजना इस एकाङ्की की विशेषताएं हैं। इसे अङ्क भी कहा जाता है, किन्तु रूपकों के अङ्कों से इसके भेद को बताने के लिए इसे उत्सृष्टिकाङ्क ही कहना उचित है—ऐसा अनेक विद्वानों ने माना है[2]। इस रूपक की करुणरसपरकता को ध्यान में रखते हुए अभिनवगुप्त भी मानते हैं कि जहां मृत्युशय्या पर पड़े हुए मुख्य पात्र को कथा का आधार बनाया जाता है तथा तदनुकूल परिस्थितियों में स्त्रियों के शोक को मुखर किया जाता है उसे उत्सृष्टिकाङ्क कहते हैं[3]। अस्तु, भरत द्वारा एक अङ्क का स्पष्ट विधान न करने पर भी परवर्ती आचार्यों द्वारा उसे एकाङ्की मानने का कारण तर्कसंगत है, इसमें सन्देह नहीं है। कीथ ने भी इस तथ्य को स्वीकार किया है।[4]

गर्भाङ्क—संस्कृत में एकाङ्की विधा का विकास स्वतन्त्र रूप से हुआ है। इस तथ्य की पुष्टि में उपर्युक्त रूपक-भेदों को प्रस्तुत करते हुए पाश्चात्त्य जगत् में एकाङ्की के मूल और विकास को तो ध्यान में रखना ही होगा, संस्कृत नाट्यशास्त्र में व्याख्यायित अङ्कान्तर्गत 'गर्भाङ्क' को भी ध्यान में रखना होगा। जैसा कि इसके उद्देश्य तथा प्रस्तुतीकरण के ढङ्ग से स्पष्ट हो जाता है, उसे भी एकाङ्की के रूप में प्रस्तुत किया जा सकता है[5]। इसके उद्देश्य पर प्रकाश डालते हुए रसार्णवसुधाकरकार शिङ्गभूपाल कहते हैं—

रसनायकवस्तूनां महोत्कर्षाय कोविदैः ।
अङ्कस्य मध्ये योऽङ्कः स्यादयं गर्भाङ्क ईरितः ।।[6]

अर्थात् अपने स्वरूप में तो यह मुख्य रूपक के उत्कर्ष का आधायक है, किन्तु उसका स्वरूप स्वतः में एक रूपक जैसा ही होता है, क्योंकि उसके लिए सूत्रधार, आमुख आदि की भी योजना की जाती है। साहित्यदर्पणकार का मत है कि—

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१. सा० द०, ६. २५०-५२
२. 'उत्सृष्टिकाङ्क इति नाटकान्तर्गताङ्कव्यवच्छेदार्थम्'—दशरूपक ३.७०, वृत्तिभाग तथा सा० द० ६.२५०, वृत्तिभाग
३. उत्क्रमणीया सृष्टिजीवितं प्राणा यासां ता उत्सृष्टिका शोचन्त्यः स्त्रियः ताभिः अङ्कितः इति तथोक्तः। अभिनवभारती
४. संस्कृत-नाटक, पृ० ३२४
५. तुलना हेतु देखें—सद्गुरुशरण अवस्थी : नाटक और नायक, भाग ३ की भूमिका।
६. र० सु०, ३.२०६-७

अङ्कोदरप्रविष्टो यो रङ्गद्वारा मुखादिमान् ।
अङ्कोऽपरः स गर्भाङ्कः सबीजः फलवानिव ।।[1]

अर्थात् उसमें बीज और कार्य अथवा फल जैसी अर्थप्रकृतियों का भी आंशिक दर्शन किया जा सकता है तथा उसकी प्रस्तुति सूत्रधार के माध्यम से की जाती है । प्रियदर्शिका, बालरामायण तथा उत्तररामचरित में विद्वानों ने क्रमशः तृतीय और सप्तम अङ्क में इसके अस्तित्व को देखा है[2] । प्रसन्नराघव के छठे अङ्क में त्रिजटा के माध्यम से राम-लक्ष्मण के समक्ष एक ऐसा ही आयोजन हुआ है और वह भी गर्भाङ्क ही है जिस पर कम ही लोगों का ध्यान गया है । अस्तु, गर्भाङ्क जैसे नाट्योपाय को, जिसे एक अर्थोपक्षेपक के रूप में भी स्वीकार किया जा सकता है, पृथक् करके एकाङ्की के रूप में भी प्रस्तुत करना कठिन नहीं है, किन्तु इस रूप में उसे पाश्चात्त्य एकाङ्की विधा के मूल कर्टेनरेज़र तथा 'आफ्टरपीसेज़' की भाँति एक पूरक विधा ही मानना उचित होगा । इस आधार पर एक पूर्ण और स्वतन्त्र एकाङ्की तथा एक पूरक एकाङ्की तथा उनके मूल में निहित रचना के कारण अथवा उद्देश्य को पृथक् पृथक् समझा जा सकता है; क्योंकि हम स्पष्ट रूप से देखते हैं कि संस्कृत की एकाङ्की विधा गर्भाङ्क से पृथक् है ।

प्रहसन—यह रूपक-भेद एकाङ्की रूपकों की शृङ्खला में आता है । दशरूपककार ने यद्यपि 'रसस्तु भूयसा कार्यः षड्विधः हास्य एव तु' के रूप में प्रहसन के लिए स्थायी रस के रूप में हास्य को स्वीकार किया है, किन्तु भरत प्रभृति सभी आचार्यों ने, यहां तक कि दशरूपककार तक ने, इस रूपक के लिए जैसी कथावस्तु, पात्रयोजना तथा अन्य विधान किये हैं उनसे इसके निमित्त आयोजित हास्य, उपहास और परिहास अर्थात् हल्के फुलके हास्य से आगे बढ़ता प्रतीत नहीं होता है । अतः इस हास्य का स्तर और विषय क्या हो इस पर विचार करने के पूर्व यहां इस रूपक के स्वरूप पर विचार करना उचित है । यह ध्यान देने योग्य तथ्य है कि इसके उद्देश्य पर प्रकाश डालते हुए नाट्यदर्पणकार का कथन है कि—'प्रहसनेन हि पाखाण्डिप्रभृतीनां चरितं विज्ञाय विमुखः पुरुषो न भूयस्तान् वञ्चकानुपसर्पति' अर्थात् भाण के समान प्रहसन में भी पाखण्डी लोगों के चरित्र और कर्मों को साधारणजन के समक्ष इस उद्देश्य और ढङ्ग से प्रस्तुत किया जाता है कि वे उसे देख-समझ कर ऐसे लोगों से सावधान रह सकें । अतः इस रूपक के स्तर को भी तदनुसार गम्भीरता से दूर रखा जाता है और तदर्थ समाज के उन पाखण्डियों को इनका विषय बनाया जाता रहा है, जिन्होंने समाज को भ्रष्ट कर रखा था । इस रूप का विषय भाण से पर्याप्त मिलता जुलता है । उसके पात्र भी भाण की भांति निम्न-अधम प्रकृति के हो सकते हैं । भाण के बाद प्रहसन का लक्षण करते हुए इसी कारण दशरूपककार कहते हैं 'तद्वत् प्रहसनं त्रेधा शुद्धवैकृतसंकरैः' जिसकी वृत्ति में वे कहते हैं—'भाणवद्वस्तुसन्धि-

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१. सा० द०, ६.२०
२ संस्कृत-नाटक, पृ० ३२४

सन्ध्यङ्गादि' अर्थात् भाण और प्रहसन में पात्रों की सङ्ख्या का अन्तर ही महत्त्वपूर्ण है । रस की दृष्टि से हास्य तो शृङ्गार का अनुकूल रस है ही, प्रायः भाण में भी शृङ्गारयुक्त उपहासात्मक व्यंग्य की प्रमुखता देखी जाती है ।

भरतमुनि ने दो ही प्रकार के प्रहसनों का उल्लेख किया है—'प्रहसनमपि विज्ञेयं द्विविधं शुद्धं तथा च सङ्कीर्णम्', किन्तु परवर्ती आचार्यों ने उसके शुद्ध, सङ्कीर्ण और विकृत ये—तीन भेद माने हैं ।[1] वस्तुतः नाट्यदर्पणकार के उपर्युक्त उद्देश्यकथन की दृष्टि से इन भेदों की चर्चा के पूर्व यह देखना उचित है कि आचार्यों के प्रहसन-सम्बन्धी 'भाणवद्वस्तुसन्धिसन्ध्यङ्गादि' कथनों के आधार पर वह एक आदर्श एकाङ्की रूपकभेद हैं, क्योंकि आधुनिक एकाङ्की नाटकों की दृष्टि से मूल वृत्ति, विषय और शैली के आधार पर भी यह सामाजिक समस्याओं पर सार्थक व्यंग्य का एक सफल साधन रहा है, जिसकी मूल वृत्ति सुधारवादी, विषय समाज के पाखण्डियों के ढोंग से सम्बद्ध तथा शैली नितान्त व्यंग्यपूर्ण होती है । इस दृष्टि से साहित्यदर्पणकार का लक्षण दृष्टि-सापेक्ष है—

भाणवत्सन्धिसन्ध्यङ्गलास्याङ्कैर्विनिर्मितम् ।
भवेत्प्रहसनं वृत्तं निन्द्यानां कविकल्पितम् ।।[2]

अर्थात् भाण के समान सन्धि आदि नाट्यतत्त्व तथा अङ्क से युक्त प्रहसन में कथावस्तु कविकल्पित होती है और उसके पात्र निन्द्य—अधम—कोटि के होते हैं । वस्तुतः इसके सङ्कीर्ण, शुद्ध और विकृत भेदों का आधार इसके पात्रों, भूमिकाओं की योजना पर ही निर्भर करता है, क्योंकि जहां विप्रादि जनों के चरित्र को नायकत्व प्रदान कर उनके दुर्गुणों, दुर्व्यसनों का उद्घाटन किया जाता है वह 'शुद्ध प्रहसन' होता है तथा जहां किसी अन्य एक ही धृष्ट चरित्र को लिया जाता है वहां सङ्कीर्ण तथा जहां एकाधिक अधम चरित्रों को एक साथ आयोजित किया जाता है वहां विकृत प्रहसन होता है । दशरूपककार ने इनके भेदक तत्त्वों का निर्धारण करते हुए कहा है—

पाखण्डिविप्रप्रभृतिचेटचेटीविटाकुलम् ।
चेष्टितं वेषभाषाभिः शुद्धं हास्यवचोन्वितम् ।।
कामुकादिवचोवेषैः षण्डकञ्चुकितापसैः ।
विकृतं सङ्कराद्वीथ्या सङ्कीर्णं धूर्तसंङ्कुलम् ।।[3]

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१. द० रू०, ३.५४-५६, सा० द०; ६.२६४-६६; ना० द०, २ विवेक तथा भावप्रकाशन आठवां अधिकार।

२. सा० द०, ६.२६४

३. द० रू०, ३.५४-५६

वीथी के साङ्कर्य से सङ्कीर्ण प्रहसन-भेद की यह स्थापना वीथी के विषय वस्तु की दृष्टि से भी महत्त्वपूर्ण हो जाती है, किन्तु सङ्कीर्ण प्रहसन के सम्बन्ध में भरत की मान्यता अधिक उचित है। इसके अनुसार उसमें विप्रप्रभृति के साथ अन्य अधम पात्रों के कार्यों की भी योजना होती देखी गयी है। इसके अतिरिक्त भरतमुनि ने शुद्ध तथा सङ्कीर्ण प्रहसनों के भेदक तत्त्वों में भाषा और वेष को भी गिनाया है। वस्तुतः इसका आधार उत्तम, मध्यम और अधम प्रकृति के पात्रों द्वारा प्रयोग की जाने वाली पृथक् भाषा ही है। भरत की मान्यता है कि शुद्ध प्रहसन में शिष्टता की सीमा का अतिक्रमण नहीं होना चाहिये, जबकि सङ्कीर्ण प्रहसन में वेश्या, चेट नपुंसक, विट और धूर्त जैसी अधम भूमिकाओं की प्रधानता तथा साङ्कर्य के कारण तथा तदनुरूप भाषावेषादि के कारण शिष्ट परिहास की सीमा किञ्चिद् शिथिल हो सकती है। सङ्कीर्ण प्रहसन के लिए दो अङ्कों की भी छूट साहित्यदर्पणकार मानते हैं, जिसका कारण पात्रों के बढ़ जाने से कथा के विस्तार को माना जा सकता है।

अस्तु, इस विवेचन के आधार पर यह कहना असङ्गत न होगा कि भाण की भांति प्रहसन भी एक ऐसी एकाङ्की विधा है जिसके माध्यम मे समाज के अन्धविश्वासों और पाखण्डियों के कुकर्मों पर सीधा प्रहार किया जाता रहा है। यदि उपलब्ध प्रहसनों को देखा जाए तो हम पाते हैं कि उनमें ब्राह्मणों, सन्यासियों तथा राजकुल से सम्बद्ध ऐसे ही दुश्चरित्रों को नग्न खड़ा कर दिया गया है। ऐसे रूपकों ने कालान्तर में भारतेन्दु को और तद्युगीन अन्य अनेक नाटककारों को एकाङ्की रूपकों की रचना की प्रेरणा दी है, इसमें सन्देह का अवकाश नहीं है। एकाङ्की की सीमा के बाहर पूर्ण नाटकों की रचना में भी ऐसे तत्त्वों की प्रेरणा के लक्षण खोजे जा सकते हैं।

वीथी—इस रूपक का एकाङ्की होना स्वयं भरत ने स्वीकार किया है। इसमें एक अथवा अधिक से अधिक दो दिन की कथा का विधान है। इसके अतिरिक्त इसमें भरत ने उत्तम, मध्यम तथा अधम तीनों प्रकृति की भूमिकाओं की योजना का भी विधान कर रखा है। वे कहते हैं—

अधमोत्तममध्याभिर्युक्ता स्यात् प्रकृतिभिस्तिसृभिः।
वीथी स्यादेकाङ्का तथैकहार्या द्विहार्या वा ॥[1]

भरत ने इस रूपक को 'सर्वरसलक्षणाढ्या' माना है। इस रूपक-भेद में जिन १३ अङ्गों की योजना का विधान है उनमें से अधिकांश अङ्ग यथा प्रपञ्च, वाक्केलि, असत्प्रलाप, छल, प्रहेलिका आदि के माध्यम से रस के प्रति आग्रह समाप्त हो जाता है और साधारण मनोरञ्जन प्रमुख हो जाता है, किन्तु कालान्तर में दशरूपककार तथा परवर्ती आचार्यों ने उसमें

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१. ना० शा०, १८.१६४

शृङ्गार रस को प्रमुखता दी है। भरत ने उसमें तीनों प्रकृति की भूमिकाओं की योजना का जो विधान किया है तथा उसके अङ्गों का जो लक्षण किया है उसके आधार पर उक्तिवैचित्र्य का भी महत्त्व बढ़ जाता है जिसे सभी आचार्यों ने स्पष्टरूपेण स्वीकार किया है।

इस एकाङ्की में पात्रों की सङ्ख्या को लेकर किञ्चिद् मतवैभिन्य है। भरतमुनि जबकि उत्तम, मध्यम और अधम पात्रों की योजना का विधान करके इसे छोड़ देते हैं तो दशरूपककार उसमें पात्रों की सङ्ख्या एक या दो निर्धारित करते हुए कहते हैं—'एवं वीथी विधातव्या द्व्येकपात्रप्रयोजिता,' किन्तु साहित्यदर्पणकार उसमें एक ही पात्र की योजना का विधान करते हुए कहते हैं—

> वीथ्यामेको भवेदङ्कः कश्चिदेकोऽत्र कल्प्यते ।
> आकाशभाषितैरुक्तैश्चित्रां प्रत्युक्तिमाश्रितः ॥[१]

अर्थात् भाण की भांति आकाशभाषित का आश्रय यहां भी लिया जाता है और 'कश्चिदेकः', एक पात्र ही उक्तिप्रत्युक्ति के द्वारा कथा को आगे बढ़ाता है, ऐसी विश्वनाथ की मान्यता है। किन्तु कीथ महोदय ने किसी भ्रम से 'नाट्यशास्त्र' में उल्लिखित मत के आधार पर विश्वनाथ के अनुसार उत्तम, मध्यम और अधम प्रकृति के तीन पात्र होते हैं'[२] ऐसा निष्कर्ष निकाला है, जो चिन्त्य प्रतीत होता है। अतः साहित्यदर्पणकार भूमिका की दृष्टि से भी वीथी को भाण की भांति ही मानते हैं। इस प्रकार भाण और वीथी के सम्बन्ध में जो विप्रतिपत्ति दृष्टिगोचर होती है उसे भारती वृत्ति (भाण) और कैशिकी वृत्ति (वीथी) के क्रमशः प्राधान्य को ध्यान में रखकर ही समझना चाहिए। विश्वनाथ स्पष्ट रूप से भाण में 'प्रायेण भारती। क्वापि कैशिक्यपि वृत्तिर्भवति' ऐसा कहते हैं। दूसरी ओर वीथी में 'शृङ्गारबहुलत्वाच्चास्याः कैशिकीवृत्तिबहुलत्वम्' के रूप में कैशिकी के प्राधान्य की स्थापना करते हैं। ऐसा अन्तर दशरूपककार प्रभृति भी मानते रहे हैं।

अस्तु, अपने स्वरूप में यह रूपक-भेद भी एकाङ्की है और विषय की दृष्टि से समाज के उन पाखण्डी और अधम प्रकृति (भरत के अनुसार तीनों ही प्रकार के) के व्यक्तियों की आलोचना का अवसर प्रदान करता रहा है, जो तत्कालीन सामाजिक व्यवस्था और आदर्शों के विपरीत पड़ते रहे।

उपर्युक्त रूपकभेदों में कथावस्तु अथवा घटना का संक्षिप्त रूप, उसमें अनेकता—विविधता का निषेध, उसकी एक दिन की सीमा तथा एक ही अङ्क में समाप्ति—यह कुछ महत्त्वपूर्ण तथ्य स्वतः उभरते हैं। इसके अतिरिक्त नाट्याचार्यों ने इनमें से भाण, प्रहसन तथा वीथी रूपकभेदों के कथानकों को धूर्त, चोर, जुआरी तथा विट प्रभृति अधम प्रकृति के चरितों से सम्बद्ध करके

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१. सा० द०, ६.२५३
२. संस्कृत-नाटक, पृ० ३७४

नाटककारों को जो क्रान्तिदृष्टि तथा मौलिक-प्रयोगों का अवकाश प्रदान किया है वह दृष्टि-सापेक्ष है। उत्सृष्टिकाङ्क जैसा एकाङ्की विषय की गम्भीरता, सन्त्रास तथा करुणा की योजना तथा तज्जन्य भावों के उद्रेक और विरेचन दोनों ही दृष्टियों से आज भी उपयोगी हैं। उसके विपरीत व्यायोग, जैसा कि इसके नाम से ही स्पष्ट है, युद्ध-नियुद्धादि वीर भावों से ओत-प्रोत घटना प्रधान अथवा ऐतिहासिक एकाङ्की की दृष्टि से उर्वर है। इन सभी के उदाहरण विरल भले ही हों आज भी उपलब्ध हैं। ये सभी एकाङ्की-भेद कितने उत्कृष्ट हैं और अपने स्वरूप में आज भी कितने उपादेय हैं। यह विवेचन समयसापेक्ष है। अतः प्रकृत स्थल पर इतना ही कहना पर्याप्त है कि उनका लक्ष्य (उदाहरणरूप उपलब्ध नाट्य साहित्य) चाहे जैसा हो किन्तु उनका शास्त्रीय स्वरूप किसी भी नाट्यशिल्पी के लिए प्रेरणास्रोत है, नितान्त उपादेय है। भास के दूतवाक्यम्, दूतघटोत्कचम्, मध्यमव्यायोग, कर्णभारम् तथा ऊरुभङ्गम् (जिसे कीथ महोदय ने उत्सृष्टिकाङ्क माना है) जैसे व्यायोग, उभयाभिसारिका, पद्मप्राभृतक, पादताडित, तथा धूर्तविटसंवाद जैसे भाण, भवदज्जुक, मत्तविलासप्रहसन, धूर्तसमागम और लटकमेलक जैसे प्रहसन, शर्मिष्ठाययाति जैसे उत्सृष्टिकाङ्क तथा माधवी और मालविका जैसी वीथी प्रभृति एकाङ्कियों की ख्याति आज भी आश्चर्यजनक है, किन्तु उसमें अधिक आश्चर्यजनक है यह तथ्य कि इन एकाङ्की रूपकभेदों के शास्त्रीय तथा प्रायोगिक प्रमाणों के होते हुए भी उन्हें हिन्दी एकाङ्की का मूल और प्रेरणास्रोत मानने में एक संकोच होता रहा है। इतना ही नहीं, आज का रङ्गमञ्च क्या उनसे कोई प्रेरणा ले सकता है ऐसा सोचना भी उनके लिए उचित प्रतीत नहीं होता है।

अस्तु, एकाङ्की के प्राचीनतम प्रमाणों को एकत्र करते हुए पाया जाता है कि संस्कृत साहित्य में शास्त्रीय तथा प्रयोग प्रमाण सर्वाधिक प्राचीन हैं, क्योंकि अरस्तू के काव्यशास्त्र में भी इस विधा के कोई प्रमाण उपलब्ध नहीं है, अपितु वे त्रासदी, कामदी तथा महाकाव्य सभी के लिए कथानक को, सम्भाव्यता को ध्यान में रखते हुए व्यापक विस्तार देने के पक्षपाती हैं। वे कहते हैं 'नाटक की विस्तार-सीमा निर्धारित की जा सकती है वह यह है—जितना विस्तार अधिक होगा उतना ही वह नाटक अपने आकार के कारण सुन्दर होगा, लेकिन यह आवश्यक है कि उसका सर्वाङ्ग स्पष्ट रूप से परिव्यक्त रहे।'[1] नाटक, प्रकरण-प्रभृति के सम्बन्ध में भारतीय आचार्यों ने इसी प्रकार सोचा है, किन्तु जैसा कि देखा जा चुका है यहां उसके सङ्क्षिप्त संस्करण पर भी विचार किया गया है।

जहां तक उपर्युक्त एकाङ्की रूपक-भेदों के लक्षण, उनकी मञ्चावतारणा और आधुनिक सन्दर्भ में उनकी उपयोगिता तथा आधुनिक एकाङ्कियों के स्वरूप से उनकी तुलना का प्रश्न है, उस सम्बन्ध में प्रकृतस्थल पर यही कहना पर्याप्त है कि ऐसा करते समय देश, काल और

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१. द्रष्टव्य-अरस्तू का काव्यशास्त्र, डा० नगेन्द्र, पृ० २४

कर्म की पृष्ठभूमि (परिस्थिति) को भूलना नहीं चाहिये और सामाजिक मर्यादाओं, आदर्शों और जनरुचि को भी ध्यान में रखना चाहिये। यही किसी आलोचक की ईमानदारी हो सकती है। थेस्पिस (५३५ ई० पू०[1]) ने जब सर्वप्रथम त्रासदी को प्रस्तुत किया था उस समय की परिस्थितियों से और उसके प्रस्तुतीकरण की विधा से इस्किलस तथा सोफ़ोक्लीज़ के समय और परिस्थिति और विधा में जो अन्तर रहा होगा उसे किसी के दोषाख्यान का माध्यम नहीं बनाना चाहिये। प्लेटो और अरस्तू के समय तक और उसके बाद उसमें जो विविध परिवर्तन, और परिवर्धन हुए हैं उनके सन्दर्भ में उन प्राचीनतम नाटककारों का उपहास नहीं किया जा सकता है और न तो यही कहा जा सकता है कि उनसे आगे के नाटककारों ने कोई प्रेरणा नहीं ली। तात्पर्य यह कि सोफ़ोक्लीज़ से शेक्सपियर की तुलना करते समय दोनों की सामाजिक परिस्थितियों, उपलब्ध साधनों और जनरुचि को ध्यान में रखना आवश्यक है। कवि कभी मरता नहीं है। अतः यदि सोफ़ोक्लीज़ को भी शेक्सपियर का प्रेरणास्रोत माना जाय तो किसी को आपत्ति नहीं होनी चाहिये, भले ही दोनों की अभिव्यक्ति, भाषा, देश और काल का अन्तर उनमें बना रहे। इस्किलस और सोफ़ोक्लीज़ इसलिए श्रद्धा के पात्र नहीं हैं कि कोई भी उनकी कला का अतिक्रमण नहीं कर सका, अपितु इसलिये कि उन्होंने नये नये प्रयोग किए हैं। अतः अतीत अज्ञात हो तो उसका अस्तित्व समाप्त नहीं हो सकता है और यदि हम उसे देख नहीं सकते हैं तो उसे किसी ने देखा नहीं ऐसा भी कहा नहीं कहा जा सकता है। इसी प्रकार आज हम संस्कृत के उपर्युक्त एकाङ्की रूपकभेदों से अपरिचित हैं तो यह अज्ञान है और यदि उनमें प्रेरणा के तत्व नहीं पाते तो वह दुराग्रह मात्र है और यदि कहते हैं कि आधुनिक एकाङ्की पर उनका कोई प्रभाव नहीं है तो निश्चय ही हम किसी भावना विशेष (काम्पलेक्स) से ग्रस्त हैं

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१. रंगमंच, शेल्डानचेनी (अनु० श्रीकृष्णदास), पृ ४३

A HISTORICAL STUDY OF THE JODHPUR AND GHATIYALA INSCRIPTIONS OF BAUKA AND KAKKUKA

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The Jodhpur Inscription of Bauka and Ghatiyala Inscription of Kakkuka are very useful for the early history of the Gurjara-Pratihāras. These two inscriptions throw light on another Pratihāra dynasty of Rajasthan, which from the information supplied by these inscriptions, appear to be a contemporary and feudatory of the imperial house of the Pratihāra at Kannauj. These inscriptions throw interesting light on some of the problems of the Pratihāra history namely, traditional account of its origin, genealogy and relations of the Mandor family with the imperial Pratihāras of Kannauj.

The Jodhpur Inscription of Bauka (V.S. 894)=A.D. 837 was first edited without any translation by Munshi Devi Prasad of Jodhpur[1]. Later on, Dr. R. C. Majumdar[2] re-edited the inscription in 1925, which was supplied to him by Prof. D. R. Bhandarkar. The stone, on which this inscription is inscribed, was discovered in 1892, in the wall surrounding the city of Jodhpur, but Prof. Bhandarkar is of the view that probably it was brought there from Mandor, five miles to the north of the City.

Ghatiyala Inscription of Kakkuka (Saṃvat 918) A. D. 861 has four parts. The subjoined inscriptions are all engraved on a column standing in Situ at Ghatiyala, twenty two miles W. N. W. of Jodhpur. The column is very near from an old ruined Jaina structure now called Mata-Ki-Sal, which contains an inscription edited by Prof. Keilhorn.[3] Bhandarkar edited this Inscription in the *Epigraphia Indica*[4].

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1. *JRAS*, 1894, pp. 1 ff.
2. *Ep. Ind.*, Vol. XVIII, pp. 87 ff.
3. *JRAS, 1895*, pp. 513 ff.
4. Vol. IX, 1907-8, p. 210 ff.

The Pratihāras of Mandor trace their descent from a Brahmana named Harichandra. In Jodhpur inscription he is also named as Rohilladdhi[1]. He was well versed in the meaning of the Vedas and Śāstras and was a preceptor like Prajāpati[2]. He had two wives, the first was the daughter of a Brahmana and the second was a Kṣatriya named Bhadra, who possessed good qualities[3]. As the offsprings of Harichandra from Kṣatriya wife Bhadra are emphatically called Pratihāras, it appears that Bhadra belonged to a Pratihāra family[4]. This is very interesting from social point of view[5]. It is clear from this statement that Pratihāras were not foreigners, they had no foreign blood in their veins. Moreover, they do not connect themselves with a family from a mythological person like Lakṣamaṇa. Verse 2 of the Ghatiyala inscription No. 2. does not say that Pratihāras were Lakṣmaṇa's descendents. Similarly Verse 4 of the Jodhpur inscription[6] of Bauka merely expresses the desire that the Pratihāra family may attain greatness, as Rama's brother Lakṣmaṇa himself had acted as his Pratihāra (door-keeper). In this way Jodhpur record refers to the fact that the sons of Brahmana Harichandra from his

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1. **Harichandra appears to have assumed the title Rohilladhyanka. This term is considered to be an outlandish name by those who support the foreign origin of the Pratihāra clan (*IHQ* Vol. IV, p. 172, *HK*, pp. 222-23). But Dasratha Sharma has taken it to be a Prakrit term. (*JIH*, XLI, Pt. III, N. 123, p. 763). See also H. A. Phadke—A Note of King Harichandra, *Kurukshetra University Research Journal* (Arts and Humanities), Vol. I, Part II, p. 247 to 250.**

2. बभूव रोहिल्लद्ध्यङ्को वेदशास्त्रार्थपारगः ।
द्विजः श्रीहरिचन्द्राख्यः प्रजापतिसमो गुरुः ।।
Ep. Ind., Vol. XVIII, p. 87, ff, v. 6.
Dasratha Sharma here prefers to render the term Guru by ancestor. He says Harichandra stood to the Pratihāras of Mandor in the same relation as Prajāpati (Brahmā) to the world. (*JIH*, XLI No. 123, p. 761). For Bhandarkar's view, see *A list of Northern Indian Inscriptions*, p. 7, fn. 5).

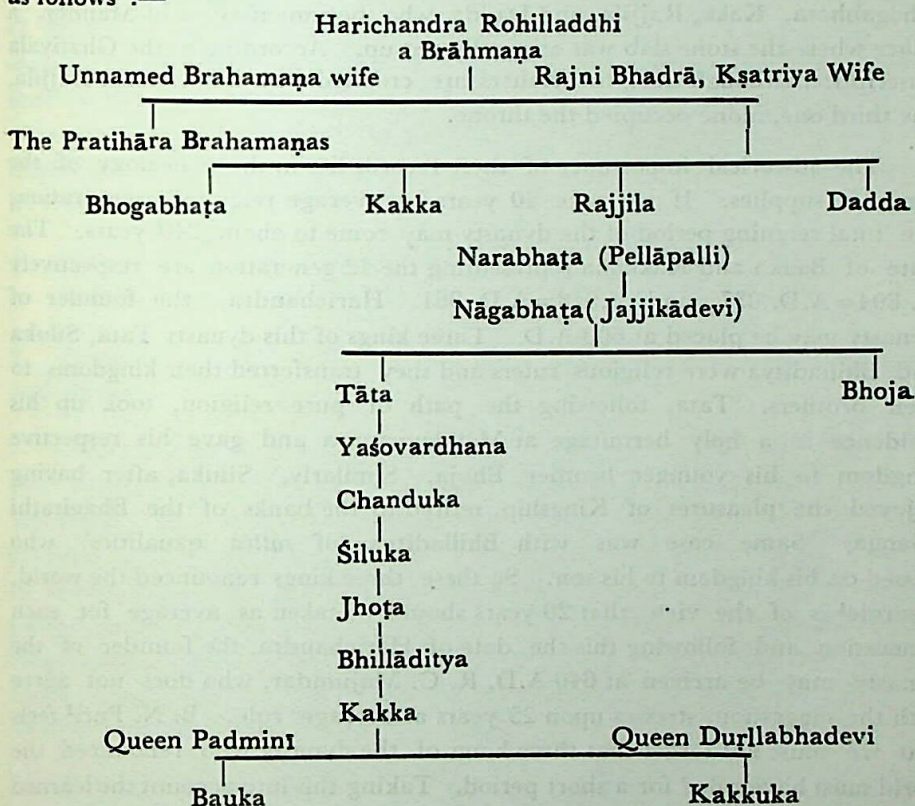
3. तेन हरिचन्द्रेण परिणीता द्विजात्मजा ।
द्वितीया क्षत्रिया भद्रा महाकुलगुणान्विता ।।
Ep. Ind., Vol. XVIII, v. 7.

4. **Since the Jodhpur inscription clearly states that the family of Harichandra was called Pratihāra, because of his marriage with a *Kṣatriya* wife, belonging to a *Pratihāra* family, the mythological origin of the dynasty loses its ground.**

5. **_Manu-Smṛti_ (III.12, 13) allows a Brahman to marry non-Brahman woman.**

6. स्वभ्राता रामभद्रस्य प्रतिहार्यं कृतं यतः ।
श्री प्रतिहारवंशोऽयमन्तश्चोन्नतिमाप्नुयात् ।।
Ibid, Vol. XVIII, V.4.

Kṣatriya wife Bhadra became the founder of the royal line of the Pratihāra, while those born from Brahaman wife were called Pratihāra Brahamans[1].

The Genealogy of Kings as given in the Jodhpur Inscription of Bauka is as follows :—

The Ghatiyala inscription of Kakkuka[2] confirms the above genealogy although in two cases the names are slightly modified, such as Silluka for Siluka and Bhilluka for Bhilladitya. This inscription omits the names of three brothers of Rajjila and of the brother of Tata, but adds a new name to the dynastic list viz, that of Kakkuka, the son of Kakka and Durlabhadevi. Kakkuka was thus step brother of Bauka. According to Ghatiyala record Harichandra was the preceptor of the Pratihāra family[3], who married a

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See also Dasratha Sharma, '*Some Epigraphic Notes*' *Uttar Bharti*, VII, pp. 99-102 and '*The Origin of the Pratihāras*', *JIH*, 1963 Dec.

1. *Ep. Ind.*, Vol. XVIII, p. 87, vv. 5,7,8.
2. *JRAS*, 1895, p. 513 ff, *Ep. Ind.*, Vol. IX, pp. 277 ff.
3. आसीत् प्रतिहारवंशगुरुः सद्विप्राः श्रीहरिचन्द्रः ।

Ghatiyala Inscription No. 1, *Ep. Ind.*, Vol IX, pp. 277 ff.

Kṣatriya wife, named Bhadra, and a son Rajjila was born to them. In Jodhpur inscription there is no mention of the name of the family of Bauka but of his ancestors as drinkers of wine. Harichandra had four sons named Bhogabhata, Kakk, Rajjila, and Dadda, who became masters of Mandor, a place where the stone slab was originally put up. According to the Ghatiyala Inscription although the four brothers are credited with this victory, Rajjila, the third one, alone occupied the throne.

The historical importance of these records lies in the genealogy of the kings it supplies. If we take 20 years as average reign of a generation, the total reigning period of the dynasty may come to about 240 years. The date of Bauka and Kakkuka representing the 12 generation are respectively V. 894=A.D. 837 and V.918=A.D. 861. Harichandra, the founder of dynasty may be placed at 600 A.D. Three kings of this dynasty Tata, Siluka and Bhilladitya were religious rulers and they transferred their kingdoms to their brothers. Tata, following the path of pure religion, took up his residence in a holy hermitage at Mandavyapura and gave his respective kingdom to his younger brother Bhoja. Similarly, Siluka, after having enjoyed the pleasures of Kingship, retired to the banks of the Bhagirathi (Ganga). Same case was with Bhilladitya (of *sattva* qaualities) who passed on his kingdom to his son. So these three kings renounced the world. Heornle[1] is of the view that 20 years should be taken as average for each generation and following this the date of Harichandra, the founder of the dynasty may be arrived at 640 A.D. R. C. Majumdar, who does not agree with the suggestion, stresses upon 25 years as average rule. B. N. Puri[2] feels that we must not forget that three kings of the dynasty who renounced the world must have ruled for a short period. Taking this into account the learned scholar fixes the possible date for Harichandra at about A. D. 600. If we accept this, it may also be possible to identify him with one Bhattara Harichandra mentioned by Bāṇa[3].

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1. *JRAS*, 1905, p. 28.
2. *The Gurjara Pratihāras*, p. 24.
3. पदबन्धोज्वलो हारी कृतवणक्रमस्थितिः ।
   भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ।।

   Harṣacarita, Canto I. V. 12.

   "The prose—composition of the reverd Harichandra stands pre-eminent as a sovereign luminous with its employment of words, delightful (or not stealing from others), and preserving rigidly the traditional rules of letters (or as applying to a King, glorious by the rule of his territory and preserving all the caste regulations)

   Cowell & Thomas, p. 2

The date of Harichandra, founder of the dynasty may thus be fixed approximately at about 600 A.D. On the other hand, the imperial Pratihāra dynasty of Kannauj, however, cannot be traced back beyond the beginnings of the 8th Century A.D.[1] The probable period of Nagabhata I's rule is C. 725-757 A.D. Harichandra, therefore, must be looked upon as the earliest Pratihāra Chief. Verse 5[2] of the Jodhpur Inscription of Bauka says that the sons born from Kṣatriya wife Bhadra were known as Paratihāra and wine drinkers. It is not impossible that the royal house of Kannauj might also have some connection with the family of Harichandra as suggested by a few facts given below :

1. Common mythical tradition about the origin of the name Pratihāra from Lakṣamaṇa who acted as door-keeper to his elder brother Rama.

2. Common names of both families such as Kakkuka, Nagabhata and Bhoja.

Now the question arises what was the nature of relationship between the two houses?Was the Jodhpur branch a feudatory of the imperial house at Kannauj? The answer to these questions may be found in the Sagartala, Mandor and Ghatiyala inscriptions. In the Jodhpur record[3] Kakka, a father of Bauka, is described as in his fight, with the Guadas at Mudagagiri having gained personal glory. The Sagartala record[4] also hints at the clash between Nagabhata II and the King of Vanga, resulting in the decisive defeat of the latter. From this it appears that Kakka might have gone there to assist his deadly encounter with the Pālas of Bengal.

It would be very difficult to determine the status of the chiefs mentioned in the inscriptions, because of the absence of titles indicating political status.

V. S. Agarwal further accepts the identify of Bhattara Harichandra with the one alluded to by Rajashekhara in his *Kāvyamimāṃsā* (*Harṣcarita—eka adhayana*, p. 6).

1. *JRAS*, 1905, p. 28.
2. विप्रः श्रीहरिचन्द्राख्यः पत्नी भद्रा च क्षत्रिया ।
   ताभ्यान्त (येसु) ता जाताः (प्रतिहा)राश्च च तान्विदुः ।।
   Ep. Ind., Vol. XVIII, p. 87 ff, V. 5.
3. ततोऽपि श्रीयुतः कक्कः पुत्रो जातो महामतिः ।
   यशो मुद्गगिरौ लब्धं येन नीडैः समं रणे ।।
   Ibid, V. 24.
4. *Ibid*, pp. 95. ff, V. 10.

Such information is available about the Pratihāras ruling at Kannauj. Their assumption of such titles as—

परमभट्टारकमहाराजाधिराजाधिराजापरमेश्वर:

in fact, indicates their imperial status. The Jodhpur Inscription mentions Bhadra and Jajjikadevi, the queens of Harichandra as *Rajni* and *Padmini*, the queen of Kakka as *Mahārāni*. It refers to the *rājadhāni* of Nagabhatta and *rājya* of Lata, Jhota and Bhilladitya. The sons of Harichandra are called *bhūdharāṅkasamaḥ*, Kakka is styled as *Bhūpati* and Bauka is called *nṛsiṃha*. These references, no doubt, points to the importance which this dynasty had assumed but it would be futile to draw any conclusion about their imperial status on the basis of this meagre information. The Sagartala inscription also does not attach imperial titles like

परमभट्टारकपरमेश्वरमहाराजाधिराज

etc. to the kings of the Pratihāra dynasty of Kannauj but this is corroborated by other contemporary records and therefore, imperial status of this line of the Pratihāra has never been questioned. We may, however, on the basis of the above discussian, conclude that the chiefs of the Pratihāra dynasty at Jodhpur were the feudatories of the imperial house.

Verses 9 and 10 of the Jodhpur record[1] tell us that four sons of Harichandra built a huge rampart round the fort of Mandavyapura. This Mandavyapura is evidently Mandor, the ancient capital of Marwar near Jodhpur[2]. From this it may be explained that the Pratihāra under Harichandra or his sons established themselves in the Jodhpur region and thus proceeded to Mandor some time before the close of the 6th or early 7th century A.D. With the disapperance of Mihirakula and Yaśodharman Northern India once again became the scene of anarchical and pitiable condition, an ideal situation for any ambitious and strong ruler. The Gurjara-Pratihāras who originated from Rajasthan were the first to take advantage of this situation. The Jodhpur Pratihāras established their principlaity in the

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1. चत्वारश्चात्मजास्तस्यां जाता भूधरणक्षमाः ।
   श्रीमान् भोगभट्टः कक्को रजिल्लो दद्द एव च ॥
   माण्डव्यपुरदुर्गेऽस्मिन्नेभिर्निजभुजार्जिते ।
   प्राकारः. कारितस्तुङ्गो विद्विषां भीतिवर्द्धनः ॥

   Ibid., pp. 87. vv. 9 & 10.

2. *JRAS*, 1894, p. 3. According to Dr. Bhandarkar (*Progress Report Arch. Sury. W. Circle*, 1906-07, p. 30) and Dr. Majumdar (*Ep. Ind.* XVIII, p. 88). This Mandavyapura is represented by modern Mandor, five miles to the north of Jodhpur, where the stone must have been originally put up.

Jodhpur region while the Pratihāras of Jalor entered into the politics of the north and in due course established the centre of their power at Kannauj, the imperial city. The Jodhpur Pratihāras, of course, helped the imperial house in their military ventures.

R. C. Majumdar[1] has suggested the identification of Dadda, the son of Harichandra, with Dadda I, the founder of the Broach line of the Gujaras. The inscription of this line refers to the rulers as *Sāmanta*, *Mahāsamanta*, or *Samādhigatapañcamaśabda* indicating their feudatory status. The date of Dadda I, which is fixed approximately at C. 580 A.D. would agree with the identification. But we must not confuse him with Dadda II, his successor, and at whose hands Harṣa suffered reverses. If this identification is accepted, it would mean that the Gurjaras of Broach were the feudatories of the Gurjara-Pratihāras. In the inscription of this dynasty Dadda I is described as belonging to the race of Gurjara Kings (*Gurjaranṛpavaṃśa*). Harichandra, the chief of the Mandor line thus carved a principality for himself in Gurjaratra and the neighbouring country. His successors possibly conquered a portion of Lata country in the South. They established their branch line at Broach to protect their kingdom from the Chalukya danger.

The territory over which the descendents of Harichandra ruled also finds confirmation in the account of Chinese traveller Hiuen-Tsang[2], who visited Gurjaras Kingdom which was about 300 miles north of Valabhi and 467 miles to the North West of Ujjain. The pilgrim names the capital as Pi-lo-mi-lo or Bhinmala. The dynasty which must have ruled over the Bhinmal area at the time of the visit of the Chinese pilgrim was in all probability the dynasty founded by Harichandra. Hiuen-Tsang further syas "The King is of the Kṣatriya caste. He is just 20 years old. He is distinguished for wisdom and he is courageous. He is a deep believer in the law of Buddha and highly honours men of distinguished ability". The Chinese pilgrim visited the kingdom about hundred years after the foundation of the dynasty. We may reasonably expect four generations of kings to have passed away during that period and the young king may possibly be the fifth of that line. R. C. Majumdar identifies the ruler with Tata, who according to Jodhpur Inscription, retired to the hermitage at Mandavyapura and practised there the rites of pure religion,[3] which does imply his turning a Buddhist.

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1. R. C. Majumdar, *Ep. Ind.*, Vol. XVIII, p. 87 ff.
2. Watters: *On Yuan Ghwang's Travels*, II, p. 249.
3. *Ep. Ind.*, XVIII p. 87, vv 14-15.

After establishing their principalities in Rajasthan and Broach the Pratihāras of Jodhpur came in clash with Prabhakarvardhan of Thaneswar who had already come in prominence for resisting the Huṇa's menace. The feuadtory Dadda II of Broach is known to have helped the lord of Valabhi against the Kannuj emperor. It would be unthinkable for a small feudatory like Dadda II to protect the lord of Valabhi against the mighty Harṣa, unless he was helped by his overlord, the Pratihāra of Jodhpur. The Gurjaras do not appear to have suffered much in their struggle with the kings of Thaneswar, because Hiuen-Tsang informs us about their existance as an independent state.

The establishment of Gurjara Pratihāra power to the south resulted in conflict with the rising power of the Chalukyas. Aihole Inscription[1] of Pulakesi II (611-640 A.D.) informs us that the great Chalukya ruler defeated the Latas, Malavas and Gurjaras. According to R. C. Majumdar[2] these Gurjaras must be taken to refer to the Pratihāra dynasty of Mandor and not of Broach under Dadda I, because that region was included under Lata. The struggle between the two powers continued long because during the reign of the successor of Pulakesi, a branch of the Chalukya dynasty was founded in southern Gujrat, evidently to keep in check the powerful Gurjaras of the north.

The Gurjara-Pratihāra line of Mandor founded by Harichandra in Rajasthan has thus two achievements to its credit namely, successful fight against the royal houses of Thaneshwar and Chalukyas of Badami. But an Arab invasion of about 725 A.D. brought decline of the family which otherwise ruled for a long duration of about two hundred years. The Nausari Plate of the Gujarat Chalukya Pulakesiraja (A.D. 738) informs us that the Gurjaras were destroyed by an invasion of the Tajjikas (Arbas). This is confirmed by the Arab writer, Biladuri, who gives a short account of this expedition. Further, the Arab writer states that 'Junaid, the general of Khalifa Hasham sent his officers to Marwad, Mandal, Barus and other places and conquered Baliman and Jurz'. The indentification of these places is not difficult. Marwad is the same as Maru-maṇḍala (also referred to in the

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1. प्रतापोन्नतः यस्य लाटमालवगुर्जराः ।
दण्डोपनतसामन्तचर्याचार्या इवाभवन् ॥
Ibid., Vol. VI, pp. 1-12, v. 22.

2. *Ibid*, XVIII, p. 92.

Ghatiyala inscription of Kakkuk) includes Jaisalmer and part of Jodhpur state. Barus is undoubtedly Broach and Maṇḍala probably denotes Mandor. Jurz stands for Gurjaras and Baliman for Bhinmal or Valla-Maṇḍala. The Arab army under Junaid thus conquered the main Gurjara states in the north as well as the feudatory state of Broach in the south. The ruler of Mandor line, who faced this crisis was most probably Chanduka. According to Biladuri, the Arab expeditions were arranged by Junaid during the Caliphate of Hasham, who ruled from 724-43 A.D. According to Elliot[1] Junaid was succeeded by Tamin in about 726 A.D. According to R. C. Majumdar, the Arab expedition might possibly have taken place shortly after 725 A.D. between 731 and 738 A.D.

The decline of the Pratihāras of Jodhpur line was brought about by the Arab invasion in north while the Chalukya aggression in the south favoured the growth of a rival Pratihāra dynasty (whose history we have already traced) which was ultimately destined to play a great role in North India. As shown earlier, Nāgabhaṭa I, the founder of the Pratihāra dynasty of Jalor and Kannuaj, successfully resisted the Muslims which proved so disastrous to the Pratihāras of the Jodhpur line.

Buaka, to whom the Jodhpur Inscripiion belongs, was the son of Kakka whose mother Padmini was a princess of the Bhatti family[2]. From the Jodhpur record there appears to be some disturbance at the time of Bauka's accession to the throne. The kindom of Mandor was attacked by a ruler called Mayura, who defeated Bauka's Brahmana Pratihāra relatives and after sacking Nandavalla, advanced to meet Bauka himself. Bauka rose equal to the occassion and defeated the army in a fiercely contested battle at Bhuakupa[3]. The identity of Mayura is uncertain. If it is regarded as a clan name then he might have been some chief of the Mori Clan, the members of which had at one time ruled over important tracts in Rajasthan.

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1. Elliot & Dowson, *History of India as told by its own Historian*, Vol. I, p. 278.
2. भट्टिटवंशविशुद्धायां तदस्मत्कक्कभूपतेः ।
   श्रीमत्पद्मिन्या महाराजा जातः श्रीब्बाउकसुत इति ॥
   Ep. Ind., Vol. XVIII, p. 87 ff, V. 26
3. नन्दावल्लं प्रहत्वा रिपुवलमतुलं भूअकूपे प्रयातम् ।
   दृष्ट्वा भग्नां स्वपक्षं(ं) द्विजनृपकुलजां सत्प्रतीहारभूपाः ॥
   धिग्भूपतैकेन तस्मिन् प्रकटितयशसा श्रीमता बाउकेन ।
   स्फूर्जन् हत्वा मयूरं तदनु नरमृगा घातिता हे(ति)नैव ॥
   Ibid., p. 87 ff, v. 27.

The event has to be placed before V.894 (837 A.D.), the year when Bauka's inscription was incised. The Daulatpur Copper Plate of Bhoja I indicates that Bhoja revived a grant in the year 843 A.D. in Gurjaratra Bhumi (Jodhpur or Marwad) originally made by Vatsarāja and confirmed by Nāgabhaṭa but which had fallen into abeyance probably during the time of Ramabhadra and remained as such in the earlier years of Bhoja's reign. It is possible that this disturbance was caused by the difficulties of the feudatory Pratihāra family of Mandor. The Jodhpur inscription credits Bauka with certain military achievements inspite of the heavy odds arrayed against him.

Buaka's successor was his step brother Kakkuka, a son of Kakka and Durlabhadevi, to whom the Ghatiyala inscription belongs. There are five inscriptions from Ghatiyala, four in Sanskrit and one in Prakrit. From inscription No. 1 we learn that Kakkuka had gained fame in Travani, Valla, Mada, Arya, Gurjaratra, Lata and Parvata. As Kakkuka was a contemporary of Bhoja I the natural conclusion from this statement would be that he had gained renown in these territories either as his general or his *Tantrapāla*. Kakkuka erected two pillars, one at Mandor and the other at Rohinskupa, which, according to inscription no. 2, had been deserted by good people on account of the activities of the Ābhiras. Kakkuka built here houses as well as shops and having promised the Mahājanas some privileges persuaded them to reside there. Inscription No. 3 merely speaks of the erection of the pillar and from inscription No. 4 we learn that Kakkuka was fond of six things—a lute, sweet vocal music, autumnal moon, Mālatī flowers, a well behaved lady and conversation with good people. The Prakrit inscription is largely a repetition of the facts noted in other inscriptions. It stresses also his love of the people, and what he tried to do for them.

Nothing is known about Kakkuka's successors. Perhaps they remained in possession of Mandor upto the reign of Sultan Iltutmish of Delhi. The services of these Pratihāras to the imperial family of Jalor and Kannauj indeed forms an important aspect of the political history of the Gurjara-Pratihāras.

दासत्व की प्रकार-वृद्धि : एक सभ्यताकालिक आवश्यकता

गोरखनाथ
गोरखपुर

दासता का सीधा सम्बन्ध दैन्यावस्था से है, उसके मूल में चाहे आत्मरक्षा की भावना हो अथवा जीवन-यापन की विवशता। ये दोनों ही सार्वभौम तत्व हैं जो प्रथा के मूल में क्रियाशील थे और आज भी हैं। हाँ, इसमें विकास और जटिलता के अनेक आयाम समय-समय पर आकर जुड़ते गए, जिनके कारण इसके स्वरूप में यथेष्ट परिवर्तन होता गया। इस अवधि में विजित-विजयी, सुविधासम्पन्न-सुविधाहीन आदि के बीच खींचा-तानी चलती रही, जो अनेकशः शोषक-शोषित द्वन्द्व के रूप में उभर कर सम्मुख आयी।

जब दासता एक स्वीकृत संस्था बनी तब प्रभुओं के वैभव तथा विपन्नों के दारिद्र्य के बीच एक व्यावसायिक सम्बन्ध स्वतः स्थापित हो गया। प्रभुओं को धनाधिक्यजनित भोग-विलास हेतु सेवकों की आवश्यकता थी तो विपन्नों को आर्थिक-सामाजिक सुरक्षा की लालसा। इस प्रकार एक का धन और दूसरे की सेवा दोनों ही आमने-सामने खड़े हुए, लेने और देने के लिए। नागरिक जीवन के अभ्युदय के साथ एक धनिकवर्ग ऐसा उदित हुआ जो सम्पत्ति-विस्तार की दिशा में सतत सचेष्ट था। उसने इन आर्थिक-सामाजिक दृष्टि से हीन लोगों का यथेष्ट उपयोग किया। उसके पास धन की कमी नहीं थी इसलिए उसे कोई कठिनाई नहीं उठानी पड़ती थी।

जहाँ तक दासों की नियुक्ति का प्रश्न है, वैदिक साहित्य से इस पर कोई स्पष्ट प्रकाश नहीं पड़ता है। 'दास' का 'स्लेव' से समीकरण भी काफी विचित्र है। तमाम यूरेशियाई भाषाओं में 'दास' शब्द अथवा इसके विविध रूप जन, अजनबी, जनजाति,ग्राम और देश अर्थों में प्रयुक्त हैं। यह कहीं पर भी निन्दा-प्रसंग अथवा 'स्लेव' अर्थ में नहीं आया है। केवल नव पर्शियन में 'दाह' होता है, जिसका 'ह' 'स' होकर 'दास' बन सकता है। पर इसकी अर्थवत्ता 'स्लेव' अर्थ में प्रस्तुत कहाँ तक सिद्ध है, यह कहा नहीं जा सकता है।

ऋग्वेदीय आर्यों के समय दास एक आर्येतर समुदाय था। इसके अतिरिक्त 'दास' शब्द उन सब की एक सम्मिलित संज्ञा थी जो आर्येतर थे और जिनकी प्रवृत्ति आर्य विरोधी थी।[1] आर्य-आर्येतरों के सङ्घर्ष, समन्वय, सामाजीकरण आदि के कारण चातुर्वर्ण्य सिद्धान्त प्रकाश में आया था, किन्तु दास इससे भिन्न था। वर्ण-क्रम में शूद्र सर्वाधिक निम्न थे, जो गुण-कर्म के अतिरिक्त बल- प्रयोग द्वारा भी शूद्रत्व में लाये गये होंगे। अब दास, जिनकी स्थिति किसी अर्थ में शूद्रों से भी हीन थी, किस 'स्टाक' तथा किस प्रणाली से दासत्व में लाये गये यह पूर्णरूपेण स्पष्ट नहीं है। वैदिक ग्रन्थों में आर्येतरों के धन की लूट के अतिरिक्त सैनिकों की जीत का भी उल्लेख है। सम्भवतः दास-दस्यु जनों के सैनिक अथवा इनके सामान्य जन जो विजेताओं की पकड़ में आये, दासत्व में लिये गये।[2]

सबसे पहले दास लेन-देन तथा उपहार की वस्तु के रूप में दृष्टिगत होते हैं, जो गाय-भेड़ों के साथ लिये-दिये जाते थे।[3] इस प्रकार दास अपने स्वामियों के लिये सम्पत्ति (धन) सदृश थे। इसे ऋग्वेद के एक स्थल पर स्पष्टतः कहा भी गया है।[4] इस वर्ग में दासियाँ भी होती थीं जो दास की स्त्री अथवा उसकी कन्या भी हो सकती थीं, तथा वे स्त्रियाँ भी दासों की तरह दासत्व में लायी जाती थीं।[5]

उपर्युक्त विवेचन से स्पष्ट है कि पूर्व वैदिक अथवा ऋग्वेदीय समाज में दासों का अस्तित्व था, जो प्रायः युद्ध बन्दी ही हुआ करते थे। अपनी बढ़ती हुई आवश्यकताओं के साथ आर्य शूद्रों को बलात् दासत्व में ले लेते हों, यह असम्भव नहीं है। जहाँ तक उस परिस्थिति का प्रश्न है जिसमें दास रखना एक आवश्यकता थी अथवा दासों के रख-रखाव की सामाजिक क्षमता की बात है, इस सन्दर्भ में आभिजात्य की बात प्रस्तुत की जा सकती है। आर्थिक कार्यों में दास-शक्ति का दोहन भले ही न होता हो, क्योंकि ग्राम्य-जीवन स्वतः-पूर्णता की स्थिति में था, परन्तु 'विश्' से पृथक् पुरोहित-राजन्यों की विशेष स्थिति अवश्य उदीयमान थी। पुनः दासत्व वाले बन्दी पुरुष-स्त्री इन्हीं दो वर्गों के हाथों सर्वप्रथम लगते भी थे, जो निश्चय ही उन्हें गृहकार्यों में लगाते होंगे। पुरोहित आदि को अन्य पशुओं के साथ इन्हें दान में देने वाले भी साधारण व्यक्ति नहीं अपितु समाज के असाधारण लोग थे। ऋग्वेद में एक स्थान पर पुरोहित

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१. लुड्विग का विचार है कि ऋग्वेद के अनेक प्रसंगों में शत्रु आर्यों को भी दास कहा गया है। यह इस ओर इंगित करता है कि आर्यों का आर्येतरों और दासों से कितना वैमनस्य था।
२. ऋग्वेद, २.१३.८-९.; १.७.४.; १.८.२.; १.१७८.३.
३. वही, ८.५६.३
४. वही, १.१५८.५
५. वही, १.१२६.२

की गो-अश्व के साथ सैकड़ों वधुओं से भी भरे रथ देने का स्पष्ट उल्लेख है,[1] जो ऐसी ही दासी स्त्रियां थीं।[2] आर्येतरों की अपहृत स्त्रियों-कन्याओं के कारण श्रेष्ठों के अन्तःपुर की सीमाएँ वढ़ी, जिनमें से पुरोहितों—आत्मीय जनों को प्रदान कर वे प्रसन्न होते थे[3]। ऋग्वेदीय जनों में पशुधन की अधिक महत्ता थी। अस्तु, सम्भव है कि पशुधन की वृद्धि हेतु भी दास-शक्ति का उपयोग किया जाता हो। ऐतिहासिक काल में इसके निश्चित उल्लेख प्राप्त होते हैं जब दासों को चरवाहों अथवा ढोरपालक के रूप में रखा जाता था।[4]

उत्तर वैदिक काल में आभिजात्य की स्थिति खुलकर खेलने लगी और इसलिए दासत्व की अनिवार्यता बढ़ी तथा इस प्रथा का विस्तार भी हुआ। क्षैतिज वर्ग-विभाजन के लम्बवत् खड़े हो जाने तथा उद्योग-व्यापार की प्रगति होने से समाज में विलासप्रियता की वृद्धि हुई, वर्जन-शीलता की जकड़न सुदृढ़ हुई तथा शोषण की भावनाएं प्रविष्ट हुईं। समाज में यज्ञ की अनिवार्यता के पश्चात् जहाँ पुरोहितों की अति उच्च स्थिति प्रकाश में आयी, वहीं राजन्य भी अधिराज, सम्राट्, एकराट् वनकर आर्थिक साधनों पर अधिकार करके सर्वोपरि स्थिति का उपयोग करने लगा। राजन्य के सम्मुख वैश्य की स्थिति 'अन्यस्यादयः' थी पर शूद्र की तो 'यथाकामवध्यः' हो गयी।[5] इनकी तुलना में दास-दासियों की स्थिति किस अधम गति को प्राप्त हुयी होगी, इसे सरलता से समझा जा सकता है। आभिजात्य के साथ दासत्व का कैसा अनोखा सामञ्जस्य स्थापित हुआ था, इसके लिए छान्दोग्य उपनिषद् द्रष्टव्य है।[6] इसमें गो, अश्व, हस्ति, हिरण्य, भार्या, क्षेत्र और गृह के साथ दास रखना स्पष्टतः महिमा का सूचक स्वीकार किया गया है। युवा दासी स्त्रियां किस प्रकार इन महिमावानों के गौरव को बढ़ाने लगती थीं, इसके लिए यम द्वारा नचिकेता को दिया जाने वाला प्रलोभन विचारणीय है। यम ने नृत्य-वाद्य में प्रवीण रूपवती स्त्रियों का भोग-सुख उठाने का प्रस्ताव किया था।[7] कालान्तर से यह एक ऐसी स्वाभाविकी प्रवृत्ति वनी कि आभिजात्य का अभिन्न अङ्ग ही बन गयी, जो सामाजिक जीवन में अनेक जटिलताओं को जन्म देती थी।

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१. ऋग्वेद, १.१२६.१-२
२. वैदिक इण्डेक्स, २, पृ० २४०
३. बी० बी० राव, उत्तर वैदिक समाज एवं संस्कृति, पृ० ३१, । कालान्तर में जैसे-जैसे आभिजात्यता सम्पुष्ट आर्थिक सामाजिक भित्ति पर खड़ी होकर प्रगतिमुखी हुयी, वैसे-वैसे अन्सःपुर की रंगीनियां बढ़ती गयीं। साहित्य में निरन्तर पचास, शत, सहस्र अथवा शत-सहस्र नव युवती दासियों की सुन्दर भेंट प्रस्तुत करने की गूंज सुनाई पड़ती है।
४. पी. सी. जैन, लेबर इन इण्डिया, पृ० ४५-८
५. ऐतरेय ब्राह्मण, ७.२९.३.
६. गो अश्वमिह महिमेत्याचक्षते हस्तिहिरण्यं दासभार्यं क्षेत्राण्यायतनानीति। छा०उप० ७.२४.२.
७. कठोपनिषद्, १.१.२४.

दासत्व के विस्तार के प्रसङ्ग में हिरण्य, क्षेत्र और दास शब्द आलोच्य हैं। जिसके पास धन की कमी नहीं है और दास भी हैं और इनसे इतर वह आभिजात्य है, तो फिर वह निश्चय ही कृषि कार्य अपने हाथ से नहीं करेगा। वैदिक काल के उत्तरार्ध में ऐसी स्थितियाँ तीव्रता से उभरी जब ग्रामीण आभिजात्य का अधिकार भू-सम्पत्ति पर था। इनमें ब्राह्मण-क्षत्रिय से लेकर राज परिवार भी सम्मिलित थे, जो दासों, शूद्रों और दूसरे श्रमिकों की सहायता से कृषि करवाते थे और लाभांश का यथेष्ठ भोग करते थे। षष्ठ शती ई० पू० की नागर क्रान्ति फूटने पर भी भू-महिमा पूर्ववत् रही। बौद्ध-जैन साहित्य मे ब्राह्मण-क्षत्रिय भूमिपतियों के ऐसे उल्लेख प्राप्त हैं जो एक-एक सहस्र के लगभग भूमि पर कृषि करवाते थे।[1] यही नहीं, नगरों में उद्योग-वाणिज्य के सञ्चालक वणिक्-सेठों ने भी ग्राम्य अञ्चलों में अपने विशाल कृषि-क्षेत्र स्थापित करने में सफलता प्राप्त की थी, जो क्रीत दासों अथवा ऋण चुकाने में असफल व्यक्तियों की सहायता से कृषि-फल प्राप्त करते थे।[2] इसके साथ नागर परिवेष में उद्योग-व्यापार के उज्ज्वल भविष्य ने दासत्व का एक व्यापक क्षेत्र खोल दिया है। उल्लेख्य है कि तब तक समाज में शोषण की भावना की व्यापक भूमि तैयार हो चुकी थी, जिसमें जहाँ एक ओर सुविधा सम्पन्न अपनी सम्पत्ति द्विगुणित करने में तल्लीन थे, वहीं सुविधाहीन जीविका स्रोतों से रहित होकर आत्मविक्रय के लिए भी तत्पर थे। बौद्ध स्रोतों से इस पर स्पष्ट प्रकाश पड़ता है कि निधन श्रमजीवी दिन भर कार्य करके बड़ी कठिनाई से दो समय का भोजन जुटा पाते थे।[3] अस्तु, 'उवासगदसावो'[4] में पांच सौ श्रमजीवियों की सहायता से कार्यशाला चलाने वाले जिस कुम्भकार का उल्लेख है, उसके पास ऐसे अनेक दास-श्रमिक आते होंगे। यहां थेरिगाथा[5] का एक उद्धरण प्रसंग के अनुरूप है, जिसमें एक गाड़ीनिर्माता अपनी कन्या को दासी रूप में एक वणिक् को देना चाहता है, जिससे कि ऋण पर इकट्ठी जोड़ी गयी व्याज से उसे मुक्ति मिल सके।

अस्तु, ऐसी स्थिति में स्वाभाविक ही था कि दासों की संख्या में वृद्धि के साथ प्रकार में भी वृद्धि होती। युद्ध बन्दी के रूप में विकसित इस एकाकी प्रकार वाली प्रथा में दूसरा प्रकार तो शीघ्र ही जुड़ गया, क्योंकि स्वामियों के गृहों में दास-दासियों अथवा स्वामियों से दासियों में अथवा अन्य वाञ्छनीय सम्बन्धों के परिणाम स्वरूप जो सन्तानें उत्पन्न होती थीं वे इसी व्यवसाय में सम्मिलित की जातीं थीं, किन्तु दासत्व-प्रकार पर सर्व प्रथम व्यापक प्रकाश बौद्ध साहित्य से पड़ता हैं, जहां प्रकार-वृद्धि तीन से प्रारम्भ होकर ऊपर को जाती है। इससे पूर्व पाणिनि,

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१. जातक ४.२७६
२. सुत्तनिपात,१.४; १.१७१; २.२; महावग्ग,३४.१९; जातक, २.१८१.
३. जातक, ३.३२५, १४६, ३२६
४. उवासगदसावो, १, पृ० १०५.
५. राइस डेविड्स द्वारा जें० आर ए० एस०,१९०१, पृ० ८८० पर उद्धृत

जिन्होंने नगर और नागर संस्कृति की व्यापक चर्चा की है, दासों के विषय में मौन हैं। परन्तु इनके द्वारा उल्लखित 'दासीभार'[1] शब्द पर्याप्त महत्व का है। यह वह भार था जिसे स्वामी दासी के कारण वहन करता था, जो इस बात का प्रतीक है कि दास-स्वामी के मध्य स्थायी और कतिपय मृदु सम्बन्ध स्थापित होनें लगे थे।

विनय पिटक[2] में दासत्व की तीन कोटियां वर्णित हैं जो अन्तोजात, धनक्कितों और करमरानीती हैं। विधुर पण्डित जातक और सुमङ्गलविलासनी में इसमें 'स्वयं दास्यमुपगता' अर्थात् जो स्वेच्छा दासत्व स्वीकार कर ले, यह एक और प्रकार जोड़ दिया गया है।[3] स्वेच्छा दासप्व स्वीकार करने वालों में कतिपय किसी से उपकृत होकर स्वीकार करते तो दूसरे संकट में फंस कर। बौद्ध-काल में ऐसे दासों का बाहुल्य है।[4] 'अन्तोजात' तो वही है जिनकी ऊपर चर्चा की गयी है, अर्थात् दास माता-पिता से उत्पन्न पर 'करमरानीती' के विषय में सन्देह है। यह इस ओर इङ्गित करता है कि स्वार्थलोलुपता दुर्बलों को बलात् दासत्व में ढकेलने लगी थी। 'धनक्कितों' तो वे थे, जो अर्थहीनता के कारण धनिकों के हाथ लगे थे, अर्थात् क्रीत थे। अंगुत्तरनिकाय में 'सत्त बणिज्जा' को बुद्धघोष ने 'मनुस्स-विक्कय' रूप में व्याख्यायित किया है। जातक कथाओं से स्त्री-पुरुषों के क्रय पर स्पष्ट प्रकाश पड़ता है। ७०० कार्षापण एक दास अथवा दासी के लिए प्रर्याप्त था तथा १००० कार्षापण में राज परिवार के किसी व्यक्ति को दासत्व में लिया जा सकता था।[5] जातकों[6] में प्रायः १०० दासी युवतियों की चर्चा है। बौद्ध-काल में वेश्यागमन की उच्च दर[7] के कारण इन्हें वेश्या और वेश्यालय से अभिन्न समझना अनुचित नहीं है। एक जातक में तो ५०० वेश्याओं से भूषित वेश्यालय का स्पष्ट उल्लेख है[8]। अस्तु, यह असम्भव नहीं है कि कतिपय समृद्ध जन इस व्यवसाय में उतर कर दासी बालाओं का क्रय करके नियमित रूप से वेश्यालय चलाते हों[9]।

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१. अष्टाध्यायायी, ६.२.४२; अर्थशास्त्र,३.१३
२. वि० पि०.४, द० २२४
३. सुमंगलविलासिनी, १, पृ ३००, जातक संख्या ५४५, बी०सी०ला, इण्डोलाजिकल स्टडीज़, २,पृ० ७८
४. द्रष्टव्य. पी०सी०जैन, लेबर इन ऐन्शेण्ट इण्डिया, पृ०१४७
५. जातक, ३.३४३, ६.५७७
६. दुर्जनजातक, १.२९९
७. वैशाली की आम्रपाली प्रति रात पचास कार्षापण पर सौदा करती थी। इसी से प्रेरित होकर मगध वालों ने शालवती की गणिका चुना जिसने शीघ्र ही अपना शुल्क दुगुना कर दिया। द्रष्टव्य, सुत्तपिटक का दीघ-निकाय
८. बी०सी०ला, वूमेन इन बुद्धिस्ट लिट्रेचर, पृ० ३२
९. मौर्यकाल में तो इसे राज्य स्तर पर चलाया जाने लगा था। इसका प्रमुख अधिकारी गणिकाध्यक्ष था। द्रष्टव्य, अर्थशास्त्र, २.२७

बौद्ध स्रोतों की अपेक्षा जैन स्रोत कुछ परवर्ती होने के कारण दासत्व की विकसित स्थित से परिचय कराते हैं। इनसे कुल ६ प्रकार के दासों की सूचना संकलित की जा सकती है,[1] जिनमें पिछले प्रकारों के अतिरिक्त ऋण न अदा करने वाले दास, अकाल से पीड़ित दास तथा (किसी अपराध में) अर्थदण्ड न दे सकने के कारण बने दास, ये तीन प्रकार नवीन हैं। ये नवोदित प्रकार विकासोन्मुख सभ्यताकालिक जटिलताओं की स्पष्ट उपज हैं, जो इस ओर इङ्गित करते हैं कि समाज का श्रेष्ठ वर्ग दासों को निजी सेवा में लाने और उनसे लाभ कमाने की अपनी नीति में सफल था। जैन-बुद्धोत्तर कालीन भारत में अतिवृष्टि और अनावृष्टिजनित अकाल की स्थितियां सामान्य हो गयी थी, जिनसे पीड़ित जनों के दास्य जैसे श्रम का भरपूर उपयोग वणिक्, उद्योगपति और समाज के आभिजात्यों ने उठाया था। इसका सर्वाधिक विकृत रूप पूर्व-मध्य काल में दृष्टिगोचर होता है, जब अच्छे-अच्छे घरों के युवक-युवतियां दासत्व की ओर झुकने के बाध्य हुए थे[2]।

सम्पूर्ण प्राचीन भारतीय इतिहास में कौटिल्य एक ऐसा विधि-निर्माता था, जिसने दासों की स्थित सुधारने, उनके लिए नियम—कानून—की व्यवस्था करने, उन्हें शोषण से बचाने आदि का कार्य किया था। वैसे इसकी चिन्तनधारा में राजनीति की गन्ध आती है[3] फिर भी एक प्रचलित मान्यता, जिसकी जड़ें काफी गहराई तक पहुंच चुकी थीं, के विरुद्ध की गयी उसकी कार्यवाहियां प्रशंसनीय हैं। इनसे दासों की स्थिति सुधरी, स्वामी दुर्वल हुए और सम्भवतः दासों को वैयक्तिक सेवा से मुक्ति दिला कर इन्हें राजकीय सेवा की ओर मोडा

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१. जे०सी०जैन, लाईफ़ इन ऐन्शेण्ट इण्डिया इन जैन कैनन्स, पृ० १०६-८

२. लेखपद्धति, पृ० ४५-७

३. ऊपर बड़े-बड़े भूमिपतियों, समृद्ध वणिक्-व्यवसायियों और दूसरे आभिजात्यों का उल्लेख किया जा चुका है, जो समाज में अति प्रतिष्ठित थे। इनका विकासोन्मुख रहना मौर्य सम्राट् और साम्राज्य के लिए प्रबल खतरा था, क्योंकि सामाजिक प्रतिष्ठा के साथ अर्थ-स्रोतों पर भी इनका पूर्ण अधिकार था। इनकी स्थिति पर कौटिल्य ने दो तरह से प्रहार किया—कृषि, उद्योग और वाणिज्य का राष्ट्रीयकरण कर तथा दासों के शोषण के विरुद्ध नियम की सृष्टि कर। जब दासों का शोषण बन्द हो गया, उनके वेतन-कार्य की सीमा बाँध दी गयी तथा उनके लिए अतिरिक्त सुविधाओं की माँग की जाने लगी तब स्वामियों को दास रखना पहले से महंगा पड़ने लगा। फिर पहले जैसी आर्थिक सामाजिक स्थिति भी तो नहीं रह गयी थी। इसलिए दास स्वामियों के चंगुल से मुक्त होने लगे।

यहाँ यह प्रश्न उठाया जा सकता है कि दासों को वेरोजगारी का कठोर सामना करना पड़ा होगा, पर ऐसी बात नहीं थी। इनके लिए राजकीय प्रतिष्ठानों के द्वार खुले थे। यही कारण है कि कौटिल्य ने दास-प्रथा की समाप्ति की घोषणा न कर स्थिति सुधार पर बल दिया था।

गया। कौटिल्य[1] ने दासों के पांच प्रकार का उल्लेख किया है: ध्वजाहृत, आत्मविक्रयी, उदरदास, आहितिक और दण्डप्रणीत। यहां विशेषत: द्रष्टव्य है कि इसमें पूर्वकालिक अन्तोजात, क्रीत, स्वयं दासत्व को अर्पित होने वाले और करमरानीति नहीं सम्मिलित किये गये हैं। इससे ऐसा प्रतीत होता है कि कौटिल्य की नयी विधि-व्यवस्था का प्रभाव अवश्य पड़ा था। अन्त्यज दासों के सन्दर्भ में अर्थशास्त्र की एक धारा के अनुसार यदि स्वामी को दासी से सन्तान उत्पन्न हो जाय तब वे दोनों ही दासता से मुक्त हो सकते थे[2]। सम्भवत: दासता पर लगे अंकुश के साथ इस धारा के अन्तर्गत अनेक परम्परागत दासों ने मुक्ति की सांस ली होगी। पुन: जहां तक शेष दास प्रकारों की क्षीणता का प्रश्न है, सारा श्रेय नये संविधान को जाता है, जिसमें आर्थिक-सामाजिक क्षेत्र में उच्च-स्थिति का भोग करने वालों को संकट से गुजरना पड़ा था[3]।

ध्वजाहृत दास वैदिक काल के पश्चात् इस समय दृष्टिगोचर हुए, जब शक्ति-संचय की दिशा में अग्रसर मौर्य साम्राज्य दीर्घकालिक सङ्घर्ष में उलझ गया। मौर्य काल में सम्भवत: इनकी संख्या अधिक रही होगी। वैसे तो अर्थशास्त्र मानव-विक्रय को अनुचित ठहराता है[4], किन्तु म्लेच्छ आदि विदेशी जातियों पर कोई प्रतिबन्ध नही था, क्योंकि उनमें इसकी प्राचीन प्रथा थी[5]। अस्तु, मौर्य प्रासाद में कार्यरत यवन बालाएँ ऐसी ही थीं, जिनके ऊपर राजा की सुरक्षा का उत्तरदायित्व था। यहां मोड़ लेती भोगेच्छा और विलासिता की प्रवृत्ति उल्लेख्य है। शासक आदि समृद्ध जन अन्त:पुर में दासियों का संसर्ग-लाभ तो उठा ही रहे थे, अब उन्हीं की रक्षा-परिधि में रहते हुए शिकार आदि पर भी जाने लगे थे। इससे अन्तर्देशीय स्तर पर दास-दासियों के आदान-प्रदान का एक मार्ग खुला। दण्डप्रणीत सुदृढ़ राज्य व्यवस्था के विकास तथा राजकीय कार्यवाहियों के दृढ़ता पूर्वक क्रियान्वयन से उत्पन्न थे।

ऐसा प्रतीत होता है कि कौटिल्य ने दासों को जिन नियमों में बाँधा था, वे शीघ्र ही टूटने लगे और दासों की सुस्थिति जाती रही। यदि ऐसा नहीं होता तो अशोक को पूर्वकालिक बुद्ध वचन की तरह इसकी क्या आथश्यक्ता थी कि दासों के साथ उचित व्यवहार किया जाये[6]। निश्चय ही मौर्य शासन की प्रचण्डता क्षीण होने पर भूमिपति, उद्योगपति, व्यापारी तथा आभिजात्यों की स्थिति पुन: उभरने लगी थी, जिन्होंने अपने छोड़े मार्ग का अनुसरण किया और आदर्श से च्युत शासकों ने भी इसे स्वीकार किया। इस परिवेश में मनु विवेच्य हैं,

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१. अर्थशास्त्र, ३.१३.२५-२७.
२. वही, ३.१३.३२-३३.
३. वही, ३.१३.७, न त्वेवार्यस्य दासभावः।
४. वही, ३.१३
५. वही, ३.१३.६.
६. शिलालेख, १३, दासभृतक। स्तम्भलेख, ७, यावद्दासम्भृतकेषु सम्प्रतिपत्तिः।

जिन्होंने दासता को सप्त-प्रकार बताया है[1]। ध्वजाहृत, क्रीत और दण्डदास के अतिरिक्त जो नवीन दास-प्रकार जुड़े, वे भक्तदास, दत्रि तथा पैत्रिक हैं। इनमें भक्तदास सम्भवतः पूर्वकालिक स्वयं दास्यमुपगता दासों से अभिन्न थे, जो जीविकोपार्जन अथवा सानिध्य में रह कर उन्नत स्थिति की इच्छा से स्वयं स्वामी को समर्पित होते थे। सम्भव है, ये स्वामियों को अतिशय प्रिय हों, जो विशेष लाभ-प्राप्ति में सहायक होते थे। पैत्रिक कोटि इसकी परिचायक है कि दास स्वामियों से स्थायी रूप से आबद्ध होकर क्षेत्रादि अचल सम्पत्ति की तरह हो रहे थे। यह जहां एक ओर मधुर सम्बन्धों का द्योतक है, वहीं कार्य-वृद्धि-जन्य स्वामियों की अनिवार्यता भी इंगित करता है। दत्रि ऐक नयी कोटि है जिसका पूर्वरूप वैदिक काल में द्रष्टव्य है। दास दान की सामग्री के रूप में लिए-दिये जाने लगे थे।

सामन्तवादी सन्दर्भों में, जिसका प्रारम्भ मौर्योत्तर काल से हुआ था, प्रकार-वृद्धि और विशेषतः 'दत्रिदास' रेखाङ्कित किये जाने चाहिये। यहां से विकेन्द्रीकरण की जो स्थिति प्रारम्भ हुयी, उसने आर्थिक, सामाजिक और राजनीतिक सभी क्षेत्रों में प्रभाव छोड़ा। राजधानी अथवा मुख्य नगर सदृश दूसरे नगरों के विकास के साथ इन तीनों ही क्षेत्रों में अनेकानेक वणिक्-श्रेष्ठि, आभिजात्य-कुलीन, महाराजा-राजा-प्रान्तपति आदि की स्थित प्रकाश में आयी, जिनमें यथाशक्य महत्वाकांक्षा का वास था। इस आपाधापी में स्रोतों के दोहन की जो प्रक्रिया प्रारम्भ हुई उसका व्यापक प्रभाव दासों की सङ्ख्या तथा प्रकार-वृद्धि पर पड़ा। पहले ब्राह्मण पुरोहितों और कालान्तर में मन्दिरो, मठों से लेकर नाई-रजक आदि निम्नस्थ लोगों को जो भूमिदान, ग्रामदान अथवा इलाके के साथ श्रमिकों के देने की प्रथा प्रारम्भ हुई उसने पूर्वोक्त दोहन को और तीव्रतर किया। इनमें नाई-रजक आदि क्षुद्रों को छोड़ कर शेष के लिए दास अनिवार्यतः बने, क्योंकि बिना इनकी सहायता से वे कृषि नहीं करवा सकते थे[2]। इस परिर्वातित परिवेश में व्यवसाय-परिवर्तन और तज्जनित सामाजिक संस्थान में परिवर्तन के इच्छुक लोगों ने आर्थिक कार्यों में दास शक्ति का भरपूर उपयोग किया।

मौर्योत्तर काल उद्योग-वाणिज्य के विस्तार, ग्राम्म्य अञ्चलों तक उनके छितराव, आर्थिक प्रगति और आभिजात्य की वृद्धि के लिए प्रसिद्ध है। इन सबकी पराकाष्ठा गुप्तकाल में हुई। स्थानीय स्रोतों के दोहन तथा पूर्व-पश्चिम से आयी स्वर्ण-समृद्धि का प्रभाव जीवन के प्रत्येक क्षेत्र पर पड़ा, जिसके कारण ओज-माधुर्य और आभिजात्य छलके पड़े हैं। इसमें

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१. ध्वजाहृतो भक्तदासो गृहजः क्रीतदत्रियौ।
पैत्रिको दण्डदासश्च सप्तैते दासयोनयः॥
मनुस्मृति, ८.४१५

२. इलियट तथा डाउसन, २, पृ० २३०-३१; त्रिषष्टिशलाकापुरुषचरित, ३, पृ० २४६, ४७, वी० एन० एस० यादव, सोसाइटी एण्ड कल्चर इन नार्दर्न इण्डिया, पृ० १४१-४४

अत्युक्ति नहीं कि इनकी सफलता में श्रमिकों के साथ कुशल और सामान्य दासों का महान् योगदान था। इसका सर्वाधिक पुष्ट प्रमाण दासों की प्रकार-वृद्धि है, जो सात और नौ से बढ़ कर पन्द्रह हो जाती है[1]। इसमें दुष्काल मे रक्षित, स्वामी द्वारा अनुवद्ध, महान् ऋण से मुक्त, दाँव में हारा, सन्यास अथवा यति धर्म से भ्रष्ट, अल्पकालिक अनुवद्ध और दास-कन्या के लोभ से वना दास, ये आठ नये प्रकार विचारणीय हैं। नारद ने अन्यत्र कहा है कि शूश्रूषा करने वाले पाँच प्रकार के होते थे,—वैदिक ब्रह्मचारी, अन्तेवासी, अधिकर्मकृत (निरीक्षण करने वाला), भृतक और दास। इनमें से प्रथम चार कर्मकर थे, जिनसे शुद्ध कार्य ही कराया जा सकता था पर दासों को किसी भी शुद्ध-अशुद्ध कार्य पर लगाया जा सकता था[2]।

इस प्रकार इन तथ्यों और इनके विवेचन से स्पष्ट है कि पूर्व वैदिक काल में जिस दासत्व का प्रारम्भ युद्ध-बन्दी के रूप में हुआ था, वह सतत प्रगति करता हुआ गुप्तकाल में पन्दरह शाखाओं में फैल गया। गुप्तकाल ऐतिहासिक घटना-क्रम के इतिहास में एक ऐसी चढ़ाई है, जहां पहुंच कर गिरना शेष बच जाता है। दासत्व का इतिहास भी इसका अपवाद नहीं है। गुप्तोत्तर काल में दासत्व की सारी सीमाएं टूटती सी दृष्टिगोचर होती हैं, यथा—दास एक पञ्चम वर्ण न रह कर कतिपय सुविधाजीवियों के लिए खिलवाड़ की सामग्री बन कर रह गये, जो उनकी भोग-लिप्सा के साधन बने। ऐसे में दासत्व का चयन प्रतिलोम रूप में नहीं होना चाहिये[3]; दासों से शुद्ध कार्य ही कराये जाने चाहिये, अशुद्ध नहीं[4]; दासों से अमानवीय व्यवहार नहीं करना चाहिए आदि के साथ दास-स्वातन्त्र्य[5] की वातें कोई अर्थ नहीं रखतीं हैं। उस समय राजनीतिक अस्थिरता, युद्ध की विभीषिका, अकालादि प्राकृतिक कोप, मुस्लिम आक्रमण और सबके ऊपर नागर-तत्वों के तिरोहित होने से ग्राम्य अर्थव्यवस्था के उदय ने एक ओर शोषण को बढ़ावा दिया तो दूसरी ओर बहुसङ्ख्यक लोगों को भिक्षा पात्र लेकर सड़क पर निकलने

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१. गृहजातस्तथा क्रीतो लब्धो दायादुपागतः।
अशनादिभृतस्तद्वदाधत्तः स्वामिना च यः॥
ऋणाच्च मोक्षितोऽनल्पात् युद्धप्राप्तः पणे जितः।
तवाहमित्युपगतः प्रव्रज्याप्रसृतः कृतः॥
भक्तदासश्च विज्ञेयस्तथैव बडवाभृतः।
विक्रेता चात्मनः शास्त्रे दासाः पंचदश स्मृताः॥
नारदस्मृति, ५.२४-२६

२. वही, ६

३. याज्ञवल्क्यस्मृति, २.१८३; नारद स्मृति, ५.३९; कात्यायन स्मृति, ७.१६

४. अर्थशास्त्र, ३.१३

५. दास-मुक्ति तथा स्वातन्त्र्य की बातें बुद्ध से लेकर स्मृतिकारों तक की गयी हैं, पर तत्पश्चात् नहीं।

को बाध्य कर दिया। विदेशों तक दास-दासियों का नियमित व्यापार[1]; बिना खाये दास रात-दिन कार्य करते रहें[2], इसकी आशा; वणिक् के सम्मुख क्षत्रियबाला का दासत्व के लिए याचना करना[3] आदि इसी युग में सुनाई दे सकता था, पहले नहीं। ऐसे अवनतिशील गुप्तोत्तर युग में दासों की पन्द्रह कोटियां कैसे स्थिर रह सकती थीं? अस्तु, सब सिमट कर केवल मध्यकालीन यूरोप के 'सर्फ़स' रह गये थे, जिनकी सर्वाधिक संख्या शत-सहस्र में मन्दिरों में दृष्टिगत होती है[4]। मन्दिरों में इनका कार्य था मन्दिर-सम्पत्ति की वृद्धि करना। दास मन्दिर-चालित कृषि-वाणिज्य में नियुक्त होकर तथा दासियां मन्दिर की ओर से नृत्य-गान के साथ शरीर का सौदा करती थीं।

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१. लेख पद्धति पृ० ४७; राजतरंगिणी, ४.३९; उपमितिभवप्रपंच-कथा, पृ० ४०४-५; इलियट एण्ड डाउसन, २, पृ० ३९, २३०-३१
२. लेखपद्धति, पृ० ४५-७
३. वही।
४. इलियट एण्ड डाउसन, २, पृ० ३९, २३०-३१

कालिदास का काव्य-प्रयोजन : नवीन निष्कर्ष

ओमप्रकाश पाण्डेय
हरदोई

महाकवि कालिदास की कृतियों, विशेषरूप से अभिज्ञान शाकुन्तल, विक्रमोर्वशीय, रघुवंश और कुमारसम्भव को पढ़ते समय एक प्रश्न पौन:पुन्येन उभरकर आता है कि अन्ततः इनकी रचना का उद्देश्य क्या है ?

काव्यप्रकाशकार आचार्य मम्मट ने तो 'काव्यं यशसे' की वृत्ति में 'कालिदासादीनामिव यशः' लिखकर सन्तोष कर लिया किन्तु हम कभी इस पर पूर्णतया प्रतीति न कर सके कि अपने साहित्य में उच्च मानवीय मूल्यों की प्रतिष्ठा का आग्रही कालिदास-सा महान् कलाकार केवल अपने निजी यश की सङ्कीर्ण परिधि में ही सीमित रहा होगा। कालिदास के सन्दर्भ में यह सम्भवतः सबसे हल्की और अकल्प्य टिप्पणी होगी कि इतनी अजस्र प्रतिभा का स्वामी केवल कीर्त्ति के प्रलोभन से प्रेरित और प्रणोदित होकर कवि-कर्म में प्रवृत्त हुआ होगा। यह यश वाली बात इतनी छोटी लगती है कि इस पर विश्वास के विग्रह का विन्यास सम्भव नहीं दिखता। लगता है, जैसे क्रौञ्च-प्रिया के शोक ने आदि कवि से रामायण की रचना करा ली और एक मात्र पुत्र के असमय वैराग्य ने महर्षि व्यास को विरहकातर बनाकर भागवत के रस-निष्यन्दन हेतु उकसा दिया, वैसे ही निस्सन्देह महाकवि कालिदास के हृदय में भी कोई गहरी फांस अवश्य चुभी होगी।

यह स्पष्ट लक्षित किया जा सकता है कि कालिदास के सभी महाकाव्यों और नाटकों की केन्द्रीय समस्या किसी-न-किसी रूप में सन्तान से सम्बद्ध है। रघुवंश का प्रारम्भ ही पुत्र-लालसा से होता है। राजा दिलीप को समस्त सुख प्राप्त हैं; अभाव केवल सन्तान का है, जिसे दूर करने के लिये वे गुरु वसिष्ठ के समक्ष जाते हैं और उनके परामर्श से नन्दिनी नाम्नी गाय की सेवा करते हैं। इसी उत्कट सेवा के फलस्वरूप कुछ मास पश्चात् उन्हें पुत्र-लाभ होता है। 'कुमारसम्भव' का शाब्दिक अर्थ ही पुत्र-जन्म है। शिव-पुत्र स्कन्द के जन्म की कथा ही इस महाकाव्य की आधार-शिला है। 'शाकुन्तल' और 'विक्रमोर्वशीय' के भी प्रणयन की आवश्यकता शायद न पड़ती यदि कुमार सर्वदमन और कुमार आयु के जन्म के प्रसंग आधारभूत न होते। कहना तो यह

चाहिए कि विक्रम और उर्वशी की प्रणय-कथा में कुमार आयु की उत्पत्ति के अभाव में कोई बड़ा आकर्षण ही न होता। इन्द्र ने पुरूरवा के पास रहने के लिए उर्वशी को तभी तक अनुमति दी थी, जब तक सन्तान न हो जाये—

यथाकामं पुरूरवसमुपतिष्ठस्व यावत्स त्वयि दृष्टसन्तानो भवेत्।[1]

यदि सन्तान न होती, तो दोनों का वियोग न होता और यदि वियोग न होता तो यह कथा साहित्य का विषय ही न बन पाती।

इसी प्रकार शकुन्तला के पुत्र की पहचान की समस्या न होती, तो 'अभिज्ञानशाकुन्तल' की भी सृष्टि न होती। मेरे विचार से 'अभिज्ञानशाकुन्तल' का अर्थ शकुन्तला की पहचान नहीं शकुन्तला के पुत्र की पहचान है। 'शाकुन्तल' में प्रयुक्त तद्धित प्रत्यय अण् अपत्यार्थक है। यदि अंगूठी के आधार पर शकुन्तला की पहचान का अर्थ कालिदास को लेना होता, तो वे 'प्रत्यभिज्ञान' शब्द का प्रयोग करते। पहचान पुत्र की ही होती है, शकुन्तला का तो प्रत्यभिज्ञान होता है। पहचाना गया पुत्र ही मां की भी पहचान कराता है। सम्पूर्ण सप्तम अङ्क इसका साक्षी है। ध्यान देने की बात है कि 'रघुवंश' के अतिरिक्त अन्य तीनों ग्रन्थों—'कुमारसम्भव', 'शाकुन्तल' और 'विक्रमोर्वशीय' में जिन बालकों का चित्रण है, वे सभी परित्यक्त सन्तानें हैं। शकुन्तला, उसका पुत्र सर्वदमन और कुमार आयु—ये सभी विवाह-पूर्व काम-सम्बन्धों के परिणामस्वरूप उत्पन्न हुई सन्तानें हैं, जिन्हें उनके माता-पिता ने जन्म के पश्चात् तत्काल त्याग दिया था। कुमार कार्त्तिकेय को तो पलने के लिए माँ का गर्भ भी नहीं प्राप्त हो सका था। वे भ्रूणावस्था में ही सरकण्डों की कठोर ढेरी पर डाल दिये गये थे।[2] ये सभी सन्तानें उस विलासितापूर्ण सामन्ती वातावरण की उपज हैं, जिसमें यौवन और काम का उपभोग तो वाञ्छित है, किन्तु मातृत्व अवाञ्छित समझा जाता है। 'विक्रमोर्वशीय' में पुरूरवा जब उर्वशी के द्वारा अपने पुत्र को छिपाने के कारण की जिज्ञासा करता है तब विदूषक परिहास में ही एक सत्य कह जाता है—

मा वृद्धा मां राजा परिहरिष्यति[3]

कहीं राजा मुझे बूढ़ी समझकर न छोड़ दें, इसलिए उर्वशी ने अपने शिशु का परित्याग कर दिया!

हमारे समाज में अवैध सन्तानों की समस्या अत्यन्त प्राचीन है, जो आज तक समुचित रूप से नहीं सुलझ सकी। समाज ऐसे बच्चों को सर्वतोभावेन स्वीकार करने के लिए मानसिक रूप से

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१. विक्रमो०, ३.१.के पूर्व। विक्रमोर्वशीय, ५.१५ के अनन्तर।
   तुलनीय-'यदा स राजर्षिः त्वयि समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते'।
२. ततः शरवणे सार्धं भयेन व्रीडया च ताः।
   तद्गर्भजातमुत्सृज्य स्वान् गृहानभिनिर्ययुः॥ कु० सं०, १०.५०
३. विक्रमो०, अङ्क ५

पूरी तरह अब भी तैयार नहीं हो पाया है। यह भिन्न बात है कि कर्ण और कबीर-सदृश प्रतिभाशाली अवैध सन्तानें कभी-कभी अपने व्यक्तित्व से समाज को झकझोर जाती हैं; निर्मम वातावरण में भी अपनी योग्यता की छाप छोड़ जाती हैं।

ऐसा प्रतीत होता है कि कालिदास के युग की यह एक प्रमुख समस्या बन गई थी। बौद्ध धर्म के द्वारा निवृत्तिमार्ग पर बल देने के फलस्वरूप पारिवारिक जीवन का विघटन, बिहारों में युवा भिक्षु-भिक्षुणियों के मध्य अवैध सम्बन्धों का पनपाव, विलासितापूर्ण सामन्ती वातावरण, युद्धों का बाहुल्य और उनमें मृत सैनिकों की विधवाओं के पुनर्वास की अव्यवस्था आदि इसके प्रमुख कारण प्रतीत होते हैं।

कालिदास ने उक्त सभी क्षेत्रों के प्रतिनिधि पात्रों को लिया है। इनमें शकुन्तला धार्मिक क्षेत्रों में वर्तमान भ्रष्ट आचरण के परिमाणस्वरूप जन्मी कन्या है और कुमार आयु तथा सर्वदमन निर्बन्ध सामन्ती विलास की सृष्टि हैं।

तत्कालीन समाज में उपर्युक्त अनेक कारणों से अवैध सन्तानों की बाढ़-सी आ गई थी और सामाजिक मान्यताओं के अनौदार्य तथा टूटते हुए पारिवारिक जीवन के कारण इनका जीवन अत्यन्त अभिशप्त और दुःखमय बन गया था। शकुन्तला, सर्वदमन और कुमार आयु अपने द्वारा अनाचरित अपराध का दण्ड भुगतने के लिए बाध्य थे। वास्तविक अपराधी थे विश्वामित्र, मेनका दुष्यन्त आदि। इनमें अप्सरा मेनका देवराज इन्द्र की रक्षिता थी और विश्वामित्र सृष्टि को ही विनष्ट कर डालने के लिए उद्यत थे। और दुष्यन्त? वह था सर्वशक्तिमान् समझा जाने वाला सम्राट्। किसको अपनी ग्रीवा पर सिर भारी लगता जो इनके विरुद्ध बोलता? हाँ, समाज यदि आक्रोश प्रकट कर सकता था तो इन अभागे शिशुओं के प्रति ही।

इन्हीं निर्दोष शिशुओं के अश्रु-सिक्त नयनों में व्यक्त व्यथा-वेदना को अभिव्यक्ति देना ही कालिदास की साहित्य-सृष्टि का मूल प्रयोजन प्रतीत होता है। उन्होंने अपने समकालीन समाज की इस समस्या को गहराई से समझा है और कला के स्तर पर उसका समाधान प्रस्तुत करने की अश्रान्त चेष्टा की है। शकुन्तला, सर्वदमन, कुमार आयु और कार्त्तिकेय—ये नाम अपने वर्ग के प्रतीक हैं, जिनके माध्यम से कालिदास ने समस्त अवैध शिशुओं के जन्म, पालन और समाज में उनके उपयुक्त स्थान से सम्बद्ध विभिन्न समस्याओं को अपने ढङ्ग से उभारा है। इस दिशा में कालिदास ने जो कुछ किया है, वह सङ्क्षेप में यों है—

(१) मनुष्य के मन में सन्तान की उत्कट लालसा को जागना;

(२) सन्तान के स्वस्थ पालन-पोषण के लिए पारिवारिक जीवन पर बलाघात;

(३) शारीरिक और मानसिक स्तर पर तथाकथित अवैध बच्चों की पूर्ण पात्रता और उच्च सामर्थ्य का इस रूप में निरूपण कि वैध सम्बन्धों से उत्पन्न ये सन्तानें अन्य शिशुओं से किसी भी प्रकार हीन नहीं होती हैं।

पाश्चात्य साहित्य-समीक्षक एवरक्राम्बी के अनुसार महाकाव्य अथवा तत्सम उच्च रचनाएं ही गम्भीर अर्थवत्ता से अनुप्राणित शक्तिशाली प्रतीकात्मक उद्देश्य की अभिव्यक्ति के लिए उपयुक्त होती हैं। सम्भवतः इसी लिए कालिदास ने अपने उपर्युक्त उद्देश्य की पूर्त्ति के लिए महाकाव्यों और नाटकों को ही चुना था।

मेघदूत में 'ज्ञातास्वादो विवृतजघनां को विहातुं समर्थः' सदृश उद्दाम काम के व्यञ्जक अंशों की सृष्टि करने पर भी 'रघुवंश' में उन्होंने उन्हीं को नायक बनाया है, जिनके विवाह का लक्ष्य सन्तान-प्राप्ति था—

प्रजायै गृहमेधिनाम्।[1]

इन महाकाव्यों और नाटकों में सन्तान के महत्व के व्यापक अंश भरे पड़े हैं।[2]

आशीर्वाद के अधिकाश स्थलों पर, चाहे कौत्स रघु को आशीष् दे रहे हों या वैखानस ऋषि दुष्यन्त को, प्रायः सन्तान-प्राप्तिपरक आशीर्वचन ही बोले गये हैं।[3] रघुवंश का तो समापन भी कवि अग्निवर्ण की महारानी की गर्भ-सूचना से करता है—'जैसे सावन में बोये हुए मुट्ठी भर बीजों को पृथ्वी छिपाये रहती है, वैसे ही महारानी भी अपनी उस प्रजा की भलाई के लिए गर्भ-धारण किये हुए थीं, जो पुत्रोत्पत्ति की प्रतीक्षा कर रही थीं।'[4]

'शाकुन्तल' और 'विक्रमोर्वशीय' में तो ऐसे अनेक आवेगपूर्ण अंश प्राप्त होते हैं जो मानव-मन में निर्बन्ध कामोपभोग के स्थान पर सन्तान-प्राप्ति की उत्कट ललक जगाते हैं। 'विक्रमोर्वशीय' में कुमार आयु को देखते ही राजा कहता है—'बेटे को देखते ही आँखें भर आई हैं, हृदय में वात्सल्य प्रेम उमड़ा पड़ रहा है, जी खिल गया है और शरीर धैर्य खोकर कांपने लगा है। ऐसी इच्छा हो रही है कि इसे उठाकर अपने गले से लगा लूं—

बाष्पायते निपतिता मम दृष्टिरस्मिन्
वात्सल्यबन्धि हृदयं मनसः प्रसादः।
सञ्जातवेपथुभिरुज्झितधैर्यवृत्तिः
इच्छामि चैनमदयं परिरब्धुमङ्गैः॥[5]

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१. रघुवंश, १.७।

२. लोकान्तरसुखं पुण्यं तपोदानसमुद्भवम्।
सन्ततिः शुद्धवंश्या हि परत्रेह च शर्मणे॥ रघु०, १.६९

३. पुत्रं लभस्वात्मगुणानुरूपं भवन्तमीड्यं भवतः पितेव। रघु०, ५.३४

४. रघुवंश, अन्तिम श्लोक।

५. विक्रमो०, ५.९

कुमार आयु को अपने पास बुलाते हुए उसका कथन है—

सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपगतेन ।
आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥[1]

इधर आओ बेटे ! इधर आओ, मेरे पास आकर तुम मुझे वैसे ही आनन्दित करो, जैसे चन्द्रमा की किरणें चन्द्रकान्त मणि को आनन्दित करती हैं।

शाकुन्तल के सप्तम अङ्क में दुर्ललित कुमार सर्वदमन को प्रथम बार देखते ही दुष्यन्त के मन पर भी कुछ इसी प्रकार की प्रतिक्रिया होती है ; वहाँ वह कहता है—अकारण हंसने से जिनकी दँतुलियां कुछ-कुछ दिखलाई पड़ती हैं, तोतली बोली के कारण जिनका बोलना बहुत मनोरम लगता है, जो गोद में बैठने के इच्छुक हैं, ऐसे पुत्रों के शरीर की धूलि जिनकी गोद में लगती है, वे धन्य हैं—

आलक्ष्य दन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्काश्रयप्रणयिनस्तनयान् वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥[2]

सर्वदमन जब उसकी गोद में बैठ जाता है तब दुष्यन्त कहता है—किसी भी कुल के अङ्कुरस्वरूप इस बालक के स्पर्श से मेरे अङ्गों को जब ऐसा सुख मिल रहा है तो जिस पुण्यात्मा की गोद से यह उत्पन्न हुआ है, उसके हृदय में कैसा अपूर्व आनन्द उत्पन्न करता होगा—

अनेन कस्यापि कुलाङ्कुरेण
स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
कां निर्वृतिं चेतसि तस्य कुर्याद्
यस्यायमङ्कात् कृतिनः प्ररूढः ॥[3]

शाकुन्तल के षष्ठ अङ्क में तो पुत्र-विषयक व्याकुलता उस समय चरम सीमा पर पहुँच जाती है जब राजा को मन्त्री सूचित करता है कि समुद्री व्यापार करने वाला वणिक् धनमित्र जहाज टूटने से निस्सन्तान मर गया है, अतः उसकी सम्पत्ति पर राज्य को अधिकार कर लेना चाहिए ; इस पर राजा लम्बी सांस लेकर कहता है—

कष्टं खल्वनपत्यता ।
सन्तानहीनता बड़े दुःख की बात है।

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१. वही, ५.११ ।
२. अभि० शा०, ७.१७ ।
३. वही, ७.१९ ।

कुमार कार्त्तिकेय से उनके बिछुड़े हुए माता-पिता शिव-पार्वती का मिलन भी बड़ा आवेग-पूर्ण है। पार्वती के आनन्द को कवि एक अर्थान्तरन्यास-गर्भित पंक्ति से व्यक्त करते हुए कहता है—'पुत्रोत्सवे माद्यति का न हर्षात्'—ऐसी कौन नारी है, जो पुत्र-प्राप्ति से बावली नहीं हो उठती है। कुमारसम्भव के वे अंश बड़े भाव-सङ्कुल हो उठे हैं जिनमें पार्वती की तात्कालिक स्थिति का वर्णन है।[1] गोद में पुत्र को लिये हुए पार्वती ऐसी लग रही थीं, मानो सोने के सुमेरु पर्वत पर उत्पन्न होने वाली सुनहली लता में फल निकल आया हो अथवा आकाशगङ्गा में कमल खिल उठा हो अथवा पूर्व दिशा में नव चन्द्रोदय हो गया हो —

हैमी फलं हेमगिरेर्लतेव
विकस्वरं नाकनदीव पद्मम्।
पूर्वेव दिङ् नूतनमिन्दमाभां
तं पार्वती नन्दनमादधाना ॥[2]

माँ के द्वारा बेटे के मुख-चुम्बन का यह दृश्य भी अवलोकनीय है—पार्वती ने हर्ष के आंसू बहाते हुए अपने कमल के समान एक मुख से पुत्र के उन छहों मुखों को चूमा जो ऐसे लगते थे मानो एक कमल-नाल में पांच सुन्दर कमल उग आये हों और उन पांचों के मध्य उन कमलों की ही शोभा षष्ठ कमल बनकर खिल उठी हो—

सुखाश्रुपूर्णेन मृगाङ्कमौलेः
कलत्रमेकेन मुखाम्बुजेन ।
तस्यैकनालोद्गतपञ्चपद्म-
लक्ष्मीं क्रमात् षड्वदनीं चुचुम्ब ॥[3]

वे दोनों पुत्र-प्रेम में इतने विभोर हो गये थे कि कभी पार्वती की गोद से शिव उसे ले लेते थे और कभी शिव की गोद से पार्वती उसे ले लेती थीं—

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१. प्रमोदबाष्पाकुललोचना सा न तं ददर्श क्षणमग्रतोऽपि ।
परिस्पृशन्ती करकुड्मलेन सुखान्तरं प्राप किमप्यपूर्वम् ॥
सुविस्मयानन्दविकस्वरायाः शिशुर्गलद्बाष्पतरंगितायाः ।
विवृद्धवात्सल्यरसोत्तराया देव्या दृशोर्गोचरतां जगाम ॥
निसर्गवात्सल्यरसौघसिक्ता सान्द्रप्रमोदामृतपूरपूर्णा ।
तमेकपुत्रं जगदेकमाताभ्युतसङ्गिनं प्रस्नविणी बभूव ॥ इत्यादि ।
कु० सं०, ११.१८–१९, २३ ।

२. कु० सं०, ११.२६ ।

३. वही, ११.२५ ।

महेश्वरोऽपि प्रमदप्ररूढ-
रोमोद्गमो भूधरनन्दनायाः ।
अङ्कादुपादत्ततदङ्कतः सा
तस्यास्तु सोऽप्यात्मजवत्सलत्वात्।।[१]

पिता का दायित्व केवल सन्तान को जन्म देने तक ही सीमित नहीं होता, उसे विनयशील, शिष्ट, शिक्षित और समाजोपयोगी सद्गुणों से सम्पन्न बनाना भी आवश्यक है। महाकवि कालिदास ने इस ओर भी अनेक स्थलों पर सङ्केत किया है। 'विक्रमोर्वशीय' में वैतालिक कुमार आयु को आशीर्वाद देते हुए कहता है कि तुम योग्य पुत्र बनो। तुम्हारे पिता उच्च जनों में श्रेष्ठ हैं, तुम उनके मर्यादापालक और अति साहसी पुत्र बनो।[२]

सन्तान का समुचित पालन-पोषण और शिक्षण सुदृढ़ पारिवारिक संगठन के बिना असम्भव है। कालिदास ने अपनी इस मान्यता को 'विक्रमोर्वशीय' के एक स्थल पर बड़े प्रभावपूर्ण ढङ्ग से व्यक्त किया है—वहाँ कुमार आयु राजा को देखकर अपने मन में कहता है, जब मुझे केवल यही सुनकर इतना प्रेम उमड़ रहा है कि ये मेरे पिता हैं और मैं इनका पुत्र हूं, तब उन बालकों को अपने माता-पिता से कितना प्रेम होता होगा, जो उन्हीं की गोद में खेलकर बड़े होते होंगे—

यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽहमस्येति ।
उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ।।[३]

'रघुवंश' और 'शाकुन्तल' में भी इसीलिए परिवार और गृहस्थाश्रम की महिमा का बार-बार निरूपण किया गया है। कालिदास ने कहीं भी तपोवन की अपेक्षा गृहस्थाश्रम को हीन नहीं बतलाया है। अनेक पद्यों में उन्होंने यही कहा है कि सद्गृहस्थ भी उतना ही बड़ा तपस्वी है, जितना तपोवनवासी। बौद्ध प्रचारक जहाँ अपने अनुयायियों को परिवार छोड़कर विहारों में रहने की प्रेरणा देते थे, वहीं कालिदास की नायिका (शकुन्तला) तपोवन से गृहस्थाश्रम में प्रविष्ट होती है। 'विक्रमोर्वशीय' का तो समापन भी कवि ने इसी उद्देश्य को ध्यान में रखकर किया है। ऋग्वेद में पुरूरवा-उर्वशी का आख्यान जिस रूप में प्राप्त होता है, तदनुसार उर्वशी

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१. वही, ११.२८।

२. अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेरिवेन्दुः बुध इव शिशिरांशोर्बोधनस्येव देवः।
भव पितुरनुरूपस्त्वं गुणैर्लोककान्तैः अतिशयिनि समस्ता वंश एवाशिषस्ते ।। तथा,
तव पितरि पुरस्तादुन्नतानां स्थितेऽस्मिन् स्थितमति च विभक्ता त्वय्यनाकम्पधैर्ये ।।
विक्रमो०, ५.२१-२२

३. (क) वही, ५.१०।
(ख) वही, ५.१९ के अनन्तर

पुरूरवा से बिछुड़ने के पश्चात् पुनः नहीं लौटती, किन्तु कालिदास ने न केवल दोनों का पुर्नमिलन ही कराया है, प्रत्युत इन्द्र के सन्देश—'इयं उर्वशी यावदायुस्तव सहधर्मचारिणी भवतु'—(उर्वशी अब आजीवन तुम्हारी पत्नी बनकर रहेगी) के द्वारा इस संयोग को स्थायित्व भी प्रदान करा दिया है, क्योंकि कुमार आयु के पालन-पोषण और शिक्षण के लिए यह आवश्यक था। इसका दूसरा हेतु यह है कि सन्तान के कारण किसी प्रेमी को प्रेयसी से बिछुड़ते देखकर लोक में सन्तान की कामना अकाम्य हो जाती। बालक के पालन-पोषण में माता-पिता को केवल दायित्व-निर्वाह के कारण आयास ही नहीं होता है, प्रत्युत अद्भुत और लोकोत्तर आनन्द भी प्राप्त होता है, इस तथ्य पर बल देने के लिए कालिदास ने कुमारसम्भव के ११वें सर्ग में बाल-लीलाओं का भी पुष्कल वर्णन किया है। ऐसे स्थल अन्यत्र भी हैं। चलना सीखते हुए शिशु की लड़खड़ाहट और कम्पन का यह चित्रण द्रष्टव्य है—

क्वचित्स्खलद्भिः क्वचिदस्खलद्भिः
क्वचित्प्रकम्पैः क्वचिदप्रकम्पैः ।
बालः स लीलाचलनप्रयोगै-
स्तयोर्मुदं वर्धयति स्म पित्रोः ॥[1]

कभी वह शिशु शिव के बैल की सींग पकड़ता है तो कभी पार्वती के सिंह का शिर सहलाता है, कभी भृङ्गी की चोटी के महीन बाल खींचने लगता है और कभी शङ्कर जी के कण्ठ में पड़ी हुई मुण्डमाला के मुखों में उँगली डालकर उनके दांतों को मोती समझकर उन्हें निकालने में लग जाता था। और बालक की चतुरता देखिए—जब कभी वह शङ्कर जी के शिर पर स्थित गङ्गा की लहरों में हाथ डाल देता है, तो ठण्ड से उसके हाथ सुन्न हो जाते हैं, तब वह अपना कमल-सा कोमल हाथ शिव के मस्तकस्थ तृतीय नेत्र के आगे ले जाकर सेंक लेता है—

शम्भोः शिरोऽन्तःसरितस्तरंगान्
विभाव्य गाढं शिशरान् रसेन ।
स जातजाड्यं निजपाणिपद्म:-
मतापयद् भालविलोचनाग्नौ ॥[2]

इस प्रकार पारिवारिक जीवन की लालसा जगाने के साथ महाकवि ने इन परित्यक्त सन्तानों की अत्युच्च शारीरिक और मानसिक विभूतिमत्ता का भी वर्णन किया है। इनमें शकुन्तला जहां अप्रतिम शील, सौन्दर्य, समर्पण, सेवाभाव, औदार्य और लज्जा आदि गृहिणी-पद के उपयुक्त श्रेष्ठ सद्गुणों से समन्वित है, वहीं सर्वदमन शैशव में ही सिंह के जबड़ों में हाथ डाल-

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१. कु० सं०, ११.४२।
२. वही, ११.४७।

कर उसके दांत गिनता है—'जृम्भस्व सिंह ! दन्तांस्ते गणयिष्ये ।' कुमार आयु ने अपने एक ही बाण से उस तस्कर गृध्र को मार गिराया था, जिसे स्वयं सम्राट् भी न मार सके थे। यह गृध्र उस मणि को ले उड़ा था, जो पुरूरवा को सर्वाधिक प्रिय थी । इससे सिद्ध है कि ये तथाकथित अवैध बच्चे वैध बच्चों से शौर्य, प्रज्ञा और अन्य किसी क्षेत्र में न्यून नहीं हैं । उपयुक्त अवसर और वातावरण प्राप्त होने पर ये किसी भी दिशा में गम्भीर दायित्व का निर्वाह करने में पूर्ण समर्थ सिद्ध होते हैं । सत्य ही, कालिदास से सहृदय व्यक्ति के लिए युगों-युगों से सामाजिक अन्याय और उत्पीड़न के सामूहिक शिकार हुए इन निर्दोष शिशुओं की भोली आंखों के आर्द्र कोरकों को दृष्टि से ओझल कर पाना सम्भव ही नहीं हुआ और वे उनकी समस्याओं को वाणी देने के लिए विवश से हो गये होंगे, जो शताब्दियों से दुरदुराये और घृणा की दृष्टि से देखे जाते रहे हैं ।

GAṆEŚA AND GAṆAPATI CULT IN INDIA AND SOUTH-EAST ASIA

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Gaṇeśa or Gaṇapati, described as the sources of obstacles (*vighneśa*) and also as their remover (*vighnanāśeśvara*), and propitiated at the beginning of every auspicious ceremony in every Hindu household in India, seems to have an obscure origin[1]. The term Gaṇapati is first noticed in the *Ṛg-Veda*[2] signifying Bṛhaspati. Gaṇeśa, as such, does not figure in Vedic mythology. It is presumed by scholars that he was non-Aryan deity who eventually found a place in the Aryan pantheon, or was basically one of the Yakṣas venerated along with such imps and pimps—evil spirits—as Sala, Kaṭamkaṭa, Uṣmīta, Kūṣmāṇḍa, Arjaputra, Devayajña, and others mentioned in the *Mānava Gṛhyasūtra* and *Yājñavalkya Smṛti*[3]. They are collectively described as Vināyakas in the *Mahābhārata* as well as in these texts. The Gaṇapati-Vināyaka is described as the king of obstacles (*vighnarāja*), their destroyer (*vighnanāśana*) and the bestower of success (*siddhidātā*). Mythological origin and stories were eventually associated with him[4], and in the *Yājñavalkya*

1. See Bhandarkar : *Vaishnavism, Śaivism and other minor Religions*, pp. 148 ff; Coomarswamy : *Yakshas*, Part I, p. 7; Rao : *Elements of Hindu Iconography*. Pt. I, pp. 35 ff; Sampurnananda : *Gaṇeśa* P. 66 ff; *Encyclopedia of Religion and Ethics* : II. pp. 807 ff; VI. pp. 175 ff.
2. II. 31.1. *gaṇānāmtvā gaṇapatimhavāmahe*: *Bṛhaspati* is addressed as *gaṇānāmgaṇapati*, and as something like a Vedic counterpart of Gaṇeśa, as a god of learning.
3. Banerji : *Development of Hindu Iconography* p. 354. *Yājñavalkya Smṛti* I. 270, 289, 293. He is the latest of all Brahmanical gods for he is not mentioned in the *Rāmāyaṇa* and in some of the Purāṇas. He was absent from the original *Mahābhārata* *ERE*. II p. 807.
4. Gaṇeśa is the son of Śiva and Pāravatī, or rather of the latter for he was produced from the unguents with which the goddess had annointed herself. With the water of her bath they were conveyed to the mouth of the Ganges and were there imbibed

Smṛti, one Vināyaka is described as the son of Ambikā. The association of Gaṇeśa or Gaṇapati with Śaivism seemed closer in literature although in the *Viṣṇusaharanāma*, Gaṇeśvara is one of the names of Viṣṇu. Śiva is also described in the *Mahābhārata* as Gaṇeśvara. His association with Skanda and his elephant-headed form are also traced in the *Mahābhārata*. The latter point might be explained with reference to the animal faces of the Mahā-pariṣad of Rudra, as described in the *Skandhābhiṣeka* chapter of the *Śalya-parva* of the *Mahābhārata*[1]. These *pāriṣadas* are described as so many attendants on Skanda with faces of animals and birds. Tradition also associates Gaṇapati or Gaṇeśa as the amanuensis of the sage Vyāsa when the latter was engaged in composing his *Mahābhārata*. Inscriptions no doubt shed light on the worship of this divinity in the post-Gupta and especially in early medieval periods in northern India. The Ghaṭiyāla inscription of Kakkuka[2] inscribed on the pillar containing the four images of Gaṇapati facing the four sides, propitiates the deity for the success of the business enterprise of the local traders. The images of this deity varying in postures with uniform characteristics have been found in India and in south-east Asia testify to the popularity of his cult, and also shed light on the development of his iconographic traits.

The earliest figure Gaṇeśa, according to Coomarswamy[3], is traced in Amarāvatī sculptures as a Yakṣa with an elephant head. In Mathura as well such a figure is noticed among the copings of the Kuṣāṇa period[4]. A study of Gaṇeśa statues in India and abroad would reveal interesting details. The

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by Mālinī, a goddess with the head of an elephant. Gaṅgā chose him for her son, but Śiva declared him to be the son of Pāravatī. He reduced his five heads to one and enthroned him as Anjanigiri, the remover of obstacles (*ERE*. II. 808). These details are given in the 18th canto of the *Harṣacarita* of Jayadeva, a native of Kashmir in the 13th century A. D. The third Book of *Brahma-Vaivarta-Purāṇa* also contains an account of Gaṇeśa. It is narrated that Gaṇeśa's head fell off when Pāravatī in the pride of her heat invited the god Sūrya to look at her body, and that Viṣṇu afterwards substituted for it the head of an elephant. Gaṇeśa figures with a single tusk (*ekadanta*). The loss of the other is variously accounted for. According to *Śiśupālabadha (I. 60)* it was cut off by Rāvaṇa, and according to the *Brahma-Vaivarta-Purāṇa* by Paraśurāma (111.40). According to the *Harṣacarita*, quoted above, it was due to a bet with Kumāra as to who should quickly go round the earth. (*ERE*. II. p. 808).

1. Banerji : *6 p. cit.*
2. *E. I.* Vol. IX.
3. *Yaksha*, I. p. 7.
4. Ram Asrey Avasthi : *Khajuraho kī Deva-Pratimāyen.*

earliest statue of Gaṇeśa, standing or sitting shows him with two arms, holding a hatchet (*paraśu*) and a radish (*mūlaka*) with a single tooth (*ekaviṣāṇa*) protruding from the elephant head, and the usual pot-belly (*pralambhajaṭharaḥ*). There is no trace of the pot of sweets. Several texts[1] includidg *Viṣṇudharmottara* and *Rūpamaṇḍanam* endow the divinity with four hands holding any four of the following: his own tooth (*svadanta*), wood apple (*kapittha*), sweetmat (*modaka*), elephant goad (*aṅkuśa*), noose (*pāśa*), snake (*nāga*), rosary, lotus etc. In these later texts the mouse is often described as his mount, and his consorts are sometimes mentioned as Bhāratī—another name of Sarasvatī, Śrī (Lakṣmī), Vighneśvarī, Buddhi, and Kubuddhi. Several other characteristics gathered from the texts include three eyes, slightly bent (*abhaṅga*) or straight (*sambhaṅga*) standing pose (*sthānaka*), tiger skin garment, (*vyāghra-carmāmbaradhara*) and sacred thread made of a serpent (*vyālayajñopavīti*). The deity is also given different names[2] in texts such as Bija Gaṇapati, Bāla Gaṇapati, Taruṇa Gaṇapati, Vīra-Vighneśa, Mahā-Gaṇeśa, Harīdra Gaṇeśa, Unmatta Vināyaka, Nṛtya Gaṇpati, Ucchiṣṭa Gaṇapati, Heramba Gaṇapati etc. Some of these types are actually noticed in art both in India and abroad. The Śakti or Unmatta—Ucchṣiṭa Gaṇapati might have been associated with the cult of the Vāmamārgis—the left-handed Tantric people.

The development of the Gaṇapati form in the initial stage seems to have been accomplished in the Gupta period, as is evident from the red-sand-stone figure of Gaṇapati from Mathura[3], and the terracotta plaque from the Gupta

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1. Benerji : *Op. cit* ; D. N. Shukla : *Canons of Hindu Iconography*
2. According to *Śankara-vijaya* of Ānandagiri, probably written in the 10th century A. D. the six sections into which the Gāṇapatyas were divided differed mainly in the form or title under which the god was adored, and in the words of the mantras or initiatory formulae. They all looked upon him as the great first cause, who alone exists externally and through whose *Māyā* or illusion the other gods are created. (*ERE*. VI. p. 175). The worshippers of Ucchiṣaṭ-Gaṇapati followed some Śaiva sects in adopting the so-called the left hand worship considering Devi, as the śakti or energetic power of Gaṇeśa, not of Śiva· The name of the deity worshipped by this sect—Ucchiṣṭa—Gaṇapati—left food, or Gaṇeśa worsshipped with food in the mouth. The principal scriptures of the Gāṇapatyas were the *Gaṇeśakhaṇḍa* of the *Brahma–Vaivarta-Purāṇa* and the *Gaṇeśa Purāṇa* (See Wilson : *Essays on Sanskrit Literature*, I. p. 103).
3. Diskalkar : Brahmanical Sculptures in the Mathura Museum *Journal of U. P. Historical Society* V. pp. 45ff. Gettv : *Gaṇeśa* p. 13 fig. Diskalkrr refers to some images of Gaṇesā in the Mathura Museum, but only five of them aeeording to him deserve a special mention. These range from the Gupta to the Medieval period.

temple at Bhitargaon[1]. The former is a standing figure, while the latter is a flying one with the trunk touching the pot of sweetmeat in his left hand. Among the seated figures of Gaṇeśa of the Gupta period are one from Bhumara[2], and another from the facade of the Udayagiri cave[3] bearing the inscription of Chandragupta II. In the former he is shown seated on a raised seat with well-adornments—armlets, bracelets and anklets, while in the latter sitting in the *ardha-paryaṅka* pose, he holds a cup containing sweetmeat (*modakabhāṇḍa*) to which the trunk, now broken was applied. The mouse as his *vāhana* is absent in both. Seated images of Gaṇapati of the medieval period have been found all over India[4], and in south-east Asia[5] the latter closely following the Indian pattern. The Gaṇeśa statue from Chandi Banon is in a well-preserved state with the usual attributes: a rosary, a piece of right tusk, a cup filled with sweets and a flywhisk. The god is depicted in a very peaceful manner[6], as compared to the one from Bara Blitar, dated in A.D. 1239[7], and another from Chandi Singhsari[8]. In the former the god carries his usual attributes, a tusk, a flywhisk, a hatchet and a skull bowl. The pedestal has more skulls. These are important features in the god's dresses and and ornaments in the statue from Singhsari. Skull bowls are in the god's fore-hand. The axe and the rosary are in the back-hands.

The standing type Gaṇeśa image from Khajurāho and Khitching[9] (Mayurbhang, Orissa) of the early medieval period provide an interesting study. The Nṛtya Gaṇapati from Khitching stands on a beautifully carved lotus in the *abhaṅga*—slightly bent pose, having bell-neckles and a few other ornaments arranged over the different limbs. He holds a rosary and his own tusk in the right hands, and a cup of sweetmeat to which the forepart of the trunk now being partly broken, is applied and in distinct object in his left ones. The snake serves as his sacred thread. Another well-carved image from the

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1. *A. S. I. An. Rep.* 1908-9 pp. 10-11, fig. 2.
2. Banerji : *Op. cit.*, p. 359; Getty : *Op. cit.*, p. 13, fig. a.
3. *ibid.*, Pl. XY. fig. 1.
4. For a comprehensive list of the images of Gaṇeśa found in India See Kaye : *Index to the Archaeological Survey Reports* 1902-1916 pp. 61-62.
5. The information is based mostly on Majumdar : *Suvarṇadvīpa*, Vol. II; Kempers : *Ancient Indonesian Art*, and papers published in different numbers of *Art Asiatiques* and references in the *Bibliography* of *Indian Archaeology*—Kern Institute.
6. Kempers : *Op. cit.*, p. 36, p. 139.
7. *Ibid.*, p. 232.
8. *Ibid.*, p. 235.
9. Banerji : *Op. cit.*, p. 360. He compares it with the Cham style standing figure of Gaṇeśa, now in the Tonraine Museum, of the 7-8th century A. D. There the god

same locality[1] depicts the god in a vigorous pose. The god is eight-armed. The front right one is in the *daṇḍa* or *gaja-hasta* pose, other three carry his own tooth, a rosary (*akṣa-sūtra*) and an indistinct object. The front left hand holds a pot of sweetmeat balls, one of which is lifted by his trunk. The sacred thread is an usual depicted by the snake. The whirling motion is emphasised by the pose of the two legs, the three or more bends (*atibhaṅga*) in the body, and the disposition of the number of arms. The Nṛtya Gaṇapati from Orissa may be compared to the one depicted at Khajuraho and the Bengal Nṛtya Gaṇapati statues. In Bengal the deity is depicted dancing beneath a hanging branch of the mango tree[2].

At Khajuraho statues of dancing Gaṇeśa are conspicuous and varied[3]. Besides the usual eight armed ones, two, four, twelve and sixteen armed ones have been found. The best eight-armed Gaṇeśa statue depicts him in his dancing pose, though in a serene mood. He is adorned with the usual ornaments round the neck and the limbs, and a single row of pearls adorning his head with the snake sacred thread round his belly. The main right hand is in the *gaja-hasta* or *daṇḍa-hasta* pose. He is holding a *paraśu* in the second right hand; the objects in the other two are indistinct. The main left hand holds the pot of sweet-balls, to which the trunk is applied. The statue is broken from the right thigh but a part of it is resting on the mount—the mouse shown standing on his two hind legs. Below the left thigh a small human figure is shown playing on the drum[4]. Another equally interesting dancing Gaṇeśa statue is from Kanauj. It could be dated to the Gurjara-Pratihāra[5] times. In this statue, the deity is shown holding the sweet-balls in his lower right hand and not in the usual left in which he holds a noose. Two other right hands are shown in dancing postures. The body is bent to the right. The ears of the deity are unusually long (*śūrpa*).

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figures as a well-fed householder. According to Rousset, the sculpture was directly inspired by Pallava India of the Tamil period. (*Civilisation of the East*, Vol. II, pp. 330-31, fig. 162).

1. Banerji : *Op. cit.*, p. 361, Pl. XV, fig. 2.
2. Majumdar : *History of Bengal*, Vol. I., p. 448.
3. A detailed classification of the Gaṇeśa image and their description are provided in Avasthi's work on *Khajuraho kī devapratimāyen*. The classification is also done in Shukla's *Vāstuśāstra*, Vol. II, pp. 290-91.
4. Photograph supplied to me by Mr. Nalinakshan, an *I. A. S.* probationer at the Academy; Avasthi, *Op. cit.*, p. 13.
5. Munshi : *Saga of Indian Sculpture*, fig. 67b.

Besides the dancing Gaṇeśa statues, Khajuraho also provides statues of Śakti Gaṇeśa. Here the deity is portrayed along with his Śakti (Vighneśvarī or Lakṣmī). One such statue in the local museum depicts him in an amorous embrace. This four-armed Gaṇeśa is seated on a pedestal holding the pot of sweet-balls in his right hand to which the trunk is applied. The other one holds the *paraśu*. The Śakti is seated on his left lap. Another statue portrays Gaṇeśa in a quietly standing posture, while the Saptamātṛkas along with Vīrabhadra are dancing[1].

In the south, Gaṇeśa is worshipped along with Pāravatī and Subrahmaṇya[2]. The black granite Gaṇeśa statue from the Museé Guimet, Paris of the late Dravidian art is very interesting. The god is portrayed with the head of an elephant, the tusk resting on the sweet balls held in the right hand. The upper right one holds a *paraśu* while the corresponding left one has a *pāśa*—noose. His belly is very conspicuous overshadowing the legs. The mouse, as his *vāhana* is very prominent[3]. The Gaṇeśa from the Hoysaleśvara temple at Halebid[4] is seated on a pedestal with an ornamented head-dress and with his usual attributes and strings of pearls round his body. The tusk is applied to the pot of sweet-meat balls in his left hand.

Images of Gaṇeśa have also been found in south-east Asia independently as well as in the temples of Śiva. Sculptures in Siamese temples also include those of Gaṇeśa[5]. At Nhatrang in Vietnam (ancient Champā) along with the Śakti of Śiva under names like Umā, Bhagavatī, the goddess of Kauṭhari, there was also a temple of Gaṇeśa (Śrī-Vināyaka), but statues of this deity as well as of Skanda are rare[6]. In Java the Śaivite temple at Banon and those at Prambanan include shrines containing images Mahādeva and Gaṇeśa[7]. The two most interesting images of Gaṇeśa are those from Chandi Banon, now in the Djakarta Museum, and from Bara Blittar[8]. The former Gaṇeśa has his usual attributes a rosary, a piece of his right tusk, a cup filled with sweets and a fly-whisk. The god here is shown in a very peaceful manner. The latter belonging to the thirteenth century A.D. also shows the god with

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1. Avasthi : *Op. cit.*, Pl. 14.
2. Eliot : *Hinduism and Buddhism*, Vol. II. p. 222.
3. Dereck : *Indian Sculptures* (Spring Books, London fig. 138, text, p. 29).
4. Munshi : *Op. cit.;* fig. 116.
5. Eliot : *Op. cit.*, III. p. 93.
6. *Ibid.*, p. 147.
7. *Ibid.*, p. 167.
8. Kempers : *Op. cit.*, pl. 39.

his usual attributes; a tusk, a fly-whisk, a hatchet, and a skull bowl. There are more skulls on the pedestal. The god is protected by a large Kala head against dangerous influences threatening from the rear, although he himself is described as the remover of obstacles and difficulties. Images of Gaṇeśa have also been found in Śumatra, North Borneo and from Lembang in Sarawak[1]. Images from Singhsari include Gaṇeśa seated as a cushion surrounded by human skulls[2]. In Cambodia, ancient Kambujadeśa several statues of Gaṇeśa were found, and he is also noticed in inscriptions[3]. The two-headed Gaṇeśa from Srah Taset (Angkor), now in the Museé Guimet[4] is unique in several ways. The god is seated in the *padmāsana* with the left hand holding a sweet-meat ball, and the right one probably holding a rosary or part of a fly-whisk. The snake girdle sacred thread is conspicuous. The tusk touches the belly and is not applied to the *modoka.* He puts on a fine conical head-gear. The left hand has a bracelct of *nāga* or serpent. A three-headed six-armed Gaṇeśa has been noticed from the temple called Prasat Srame. He may be compared with the three similar representations from Siam[5]. Statues of Gaṇeśa have also been found at Khotan[6], at Polonnaruya in Cylon[7], at Mison in ancient Champa[8]—now Vietnam, and at Singhasari in Java (now in the Leyden Museum[9]) and in Nepal[10].

The rise of the Gāṇapatya sect[11] is supposed to be in the Gupta period when the elephant-headed and pot-bellied divinity is depicted in art and his statues began to be carved out. The sect gradually progressed. Its sub-divisions are noted by Ānandgiri, the biographer of Śaṅkara. We have already referred to the Ghaṭiyāla inscription of Kakkuka. The pillar containing the four images of Gaṇapati facing the four quarters was created for the success of the business enterprise of the local traders through the grace

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1. Majumdar : *Suvarṇadvīpa*, Vol. II, p. 149.
2. *Ibid.*, p. 290.
3. Majumdar : *Inscriptions of Kambujadeśa*, no. 60., p. 74.
4. Dereck. *Op. cit.*, fig. 195.
5. Noticed in the *Annual Bibliography of Indian Archaeology*, Vol. XVII. no. 1323. Original reference. Arts. As. XXI, nos. 3-4 1958, pp. 269-72.
6. Coomarswamy : *A History of Indian and Indonesian Art*, fig. 149.
7. *Ibid.*, no. 147.
8. *Ibid.*, no. 196.
9. *Ibid.*, no. 208.
10. Eliot : *Op. cit.*, Vol. II. p. 118.
11. The cult and the name of Gaṇapati are named indirectly in the *Taittiriya Āraṇyaka* and in an interpolated passage of the *Maitrāyaṇī Saṃhitā* (Alain Panielou : *Hindu*

of this divinity. As the bestower of success, he was venerated by the Hindus, the Buddhists and the Jains. Two other inscriptions, one from the north and the other from the south may he noticed here. The one from the north of the time of Hammira of Ranthambhor[1] begins with the usual invocation of Gaṇeśa and Kapālīśvara Śiva : *Oṁ Śambo Lambodaro Devadeka Kalam Kālatrive.* In the Pañcadharala (Vizagapatam district) inscription[2] of King Choda III, in the Śaka Saṃvat 1325, Gaṇeśa is invoked in the first verse (*Srīyamyatu gajaśyaḥ śreyasaṁ vo guṇanam sa bhuvanajananadau ramyaharmyam śūraṇam*). An inscription of Mahārāja Meruvarman of Chamba[3] records the construction of a Gaṇeśa image by an artisan named Gugga for the king. Instances can be multiplied to suggest that the worship of Gaṇeśa had become very popular in the medieval period, both in India and in south-east Asia, as is evident from the statues of the god in Indonesia in the thirteenth century A.D. In India there were worshippers of six different aspects of Gaṇapati known as Mahā, Haridra, Svarṇa, Santana, Navanīta, and Unmatta Ucchiṣṭa[4]. Gaṇeśa came to be associated in the category of five major divinities along with Viṣṇu, Śiva, Durgā, and Sūrya who were to be regularly worshipped according to the Smārtas[5]. The *Tantra*-s or *Sādhana*-s were also associated with the divinity[6]. In the *Vinayapatrikā* of Tulsidasa, we find his first prayer addressed to Gaṇeśa[7]. The Gaṇeśa-Caturdaśī festival in Maharashtra in which Gaṇapati worship is performed with great splendour and gorgeous procession is symbolic of the importance attached to this deity who does not figure in the Hindu Trinity but still has precdence over others on all auspicious occasions as the remover of obstacles and giver of *siddhi*.

Polytheism, London, 1964). The *Agnipurāṇa* and *Yājñavalkya Smṛti* briefly describe a ritual for him. In the latter, he is shown as a demoniacal being. He plays a significant part in Tantrism. The *Prapañcasāra Tantra* gives an elaborate description of him. For the followers of the Gāṇapatya sect he is the supreme divinity. He is one of the five divinities of the Smārtas. The principle of all classifications through which the relations between the different orders of things, between the macrocosm and microcosm can be understood is called the lord of categories (Gaṇapaṭi). According to the *Gaṇapati Upaniṣad*, Gaṇapati, the ruler of all the categories can be identified with divinity in the perceptible manifestation. (*Gaṇapati Upaniṣad* 2. 524. quoted from *Hindu Polytheism*).

1. *E.I.*, Vol. I, p. 45.
2. *Ibid.* XIX. p. 158.
3. Bhandarkar's *List of Inscriptions*. no. 1814.
4. Shukla : *Op. cit.*, p. 292.
5. *Cultural Heritage of India*, Vol. IV, p. 21, 507.
6. *Ibid.*, p. 241.
7. *Ibid.*, p. 397.

मम्मटविश्वनाथयोः मतैक्यं वा मतवैषम्यं वा

गोपराजू रामा
प्रयाग

संस्कृतसाहित्ये सकलालङ्कारिकसिद्धान्तसङ्कलनात्मकोऽऽलङ्कारिकग्रन्थः काव्यप्रकाशः अस्ति। स हि ईसवीयैकादशशताब्द्यां आचार्यमम्मटेन व्यरचि। तदनु चतुःशताब्द्यनन्तरं तादृगेव ग्रन्थः उडिसानिवासिना विश्वनाथेन निरमायि। स एव साहित्यदर्पणाख्योऽऽलङ्कारिक-ग्रन्थः। ततः परं तेनैव काव्यप्रकाशदर्पणाख्या काचिट्टीका काव्यप्रकाशमालम्ब्य प्रणीता।

तत्र साहित्यदर्पणाख्ये आलङ्कारिकग्रन्थे काव्यस्य लक्षणम् 'वाक्यं रसात्मकं काव्य'मिति सूत्रितम्। न किञ्चिदितः परं वृत्तितम्। अस्मिन्नेव प्रसङ्गे तेन प्रथमं माम्मटात् काव्यलक्षणात् कतिचिदंशाः क्रमशः उद्धृत्य प्रत्याख्याताः। मम्मटः नाम्ना न निर्दिष्टः। तत्कृतकाव्यलक्षणं तु सम्पूर्णमुद्धृतम्। 'एतच्चिन्त्यम्' इति सामारभ्य मम्मटकाव्यलक्षणघटकपदानां क्रमशः खण्डनं कृतं विश्वनाथेन।

एवं स्थिते सति[1] काव्यप्रकाशदर्पणाख्यायां टीकायां, यत्र स्वयं काव्यप्रकाशटीकां विरचयति स्म, काव्यप्रकाशोक्तकाव्यलक्षणं प्रत्याख्यातवानिति तु नैव प्रतीयते। परन्तु तद्गतान् विषयान् स्वीकृत्य प्रकारान्तरेण समर्थितवानिति स्पष्टं ज्ञायते।

समालोचकानां सौकर्यार्थं माम्मटं काव्यलक्षणं विश्वनाथकृतसाहित्यदर्पण-काव्यप्रकाशदर्पण-रीत्या अधः प्रस्तूयते।

'तददोषौ सगुणौ शब्दार्थावनलङ्कृती पुनः क्वापि' इति माम्मटं काव्यलक्षणम्, 'शब्दार्थौ काव्य' मिति लक्षणे शब्दार्थयोः विशेषणत्वेन अदोषौ, सगुणौ, अनलङ्कृती इति त्रीणि विशेषणानि सन्ति। एतानि त्रीणि विशेषणान्यालम्ब्यैवात्र विप्रतिपत्तिः प्रवृत्ता।

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१. काव्यप्रकाशदर्पणः (विश्वनाथमहापात्रविरचितः) सम्पादकः—डॉ० गोपराजू रामा गंगानाथ झा केन्द्रीयसंस्कृतविद्यापीठ, इलाहाबाद।

तत्र साहित्यदर्पणे तेनोक्तम्[1]।

'यदि दोषरहितस्यैव काव्यत्वं तदा —

न्यक्कारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापसः
सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः।
धिक् धिक् शक्रजितं प्रवोधितवता किं कुम्भकर्णेन वा
स्वर्गग्रामटिकाविलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः॥'

इत्यस्य श्लोकस्य विधेयाविमर्शदोषदुष्टतया काव्यत्वं न स्यात्। प्रत्युत ध्वनित्वेनोत्तमकाव्यता अस्याङ्गीकृता। तस्मादव्याप्तिर्लक्षणदोषः।

ननु कश्चिदेवांशोऽत्र दुष्टो न पुनः सर्व एवेति चेत् तर्हि यत्रांशे दोषः सोऽकाव्यत्वप्रयोजकः, यत्र ध्वनिः स उत्तमकाव्यप्रयोजक इत्याशाभ्यामुभयत आकृष्यमाणमिदं काव्यमकाव्यं वा किमपि न स्यात्। न च कञ्चिदेवांशं काव्यस्य दूषयन्तः श्रुतिदुष्टादयो दोषा अपि तु सर्वमेव काव्यम्। तथाहि काव्यात्मभूतस्य रसस्यानपकर्षकत्वे तेषां दोषत्वमपि नाङ्गीक्रियते। अन्यथा नित्यदोषाऽनित्यदोषत्वव्यवस्थापि न स्यात्। यदुक्तं ध्वनिकृता—

श्रुतिदुष्टादयो दोषा अनित्या ये च दर्शिताः।
ध्वन्यात्मन्येव श्रृङ्गारे ते हेया इत्युदाहृताः॥[2]

किञ्च, एवं काव्यं प्रविरलविषयं निर्विषयं वा स्यात् सर्वथा निर्दोषस्यैकान्तमसम्भवात्।

अदोषाविति पदमेव व्याकुर्वन् विश्वनाथः काव्यप्रकाशदर्पणे एवं व्यलिखत्—

'अदोषाविति।[3] काव्ये श्रुतिकटुत्वादयो दोषा यथाशक्ति परिहर्तव्याः, निर्दोषताया लक्षणत्वे काव्यं निर्विषयं प्रविरलविषयं वा स्यात्। वस्तुतो हि काव्यस्य दोषाणां देहिनः काणत्वखञ्जत्ववत् अपकर्षकत्वम्।

सगुणाविति लक्षणघटकपदे विप्रतिपद्यन् विश्वनाथः साहित्यदर्पणे वक्ति यत् 'शब्दार्थयोः सगुणत्वविशेषणमनुपपन्नम्। गुणानां रसैकधर्मत्वस्य 'ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः'[4]

१. साहित्यदर्पणः, पृ० ४.
२. ध्वन्यालोकः, २.११
३. द्र० काव्यप्रकाशदर्पणः, पृ० ५.
४. द्र० साहित्यदर्पणः, पृ० १०

इत्यादिना तेनैव प्रतिपादितत्वात् रसाभिव्यञ्जकत्वेन उपचारत उपपद्यत इति चेत् तथाप्ययुक्तम् । तथाहि—तयोः काव्यस्वरूपत्वेनाभिमतयोः शब्दार्थयोः रसोऽस्ति न वा ? नास्ति चेत् गुणवत्त्वमपि नास्ति गुणानां तदन्वयव्यतिरेकानुविधायित्वात् ।

तदेव लक्षणघटकपदं व्याकुर्वता विश्वनाथेन काव्यप्रकाशदर्पणे उक्तं—**सगुणाविति**[1] । आत्मनः शौर्यादिव्यञ्जकशरीरवत् काव्यानुभूतास्वादस्य उत्कर्षाय गुणाभिव्यञ्जकौ शब्दार्थौ काव्ये प्रयोज्याविति भावः । गुणानामास्वादान्तःपातितया शब्दार्थरचनाधर्मत्वात् ।

साहित्यदर्पणे तथाविधान् लक्षणघटकशब्दान् समालोच्य पर्यन्ते इदमुक्तं यत् तस्मात् काव्यस्य लक्षणं एवं भवितुमर्हति—वाक्यं रसात्मकं काव्यमि'ति ।[2]

एवं विचार्यमाणे सति विश्वनाथः मम्मटोक्तकाव्यलक्षणे क्वचित् प्रत्याख्यानरुचिं क्वचिच्च व्याख्यानरुचिं च विनिदधातीति स्थूलतया ज्ञायते । सूक्ष्मतया तु तत्प्रत्याख्यानव्याख्यानरीत्योः अयमेव परिणामः । तथाहि—

विश्वनाथः वाक्यमेव काव्यं मनुते यत् पदकदम्बात्मकं भवति । तेन काव्येन रसात्मकेनैव भाव्यम् । अतः लक्षणघटकत्वेन अन्यानि पदानि समाविष्टुं नैवेहते । दोषाणां रसापकर्षकत्वात् गुणालङ्कारौ च रसोत्कर्षकत्वात् परित्याज्याः स्वीकर्तव्याश्चेति विषयः लक्षणघटकपदमाध्यमेन बोधयितुमावश्यकतैव नास्ति । तादृशलक्षणघटकपदानां निवेशनेनैव विप्रतिपत्तिपरम्परा समुद्भूत् । अत एव—

'यथाशक्ति हेयाः । लक्षणत्वे काव्यं निर्विषयं प्रविरलविषयं वा स्यात्'[3] इति सङ्गच्छते ।

'गुणाभिव्यञ्जकवर्णस्वना अलङ्काराश्चोत्कर्षकत्वात् प्रयत्नेनान्वेष्टव्याः'[4] इति च ।

'गुणानामास्वादान्तःपातितया शब्दार्थरचनाधर्मत्वात्'[5] इत्यपि ।

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१. द्र० काव्यप्रकाशदर्पणः, पृ० ५.
२. साहित्यदर्पणः,१.३
३. काव्यप्रकाशदर्पणः, पृ० ५.
४. तत्रैव, पृ० ५.
५. तत्रैव, पृ० ६.

अन्ते च विश्वनाथेन सिद्धान्तितं यत् 'तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापीति' कारिकाया अपि स एवार्थः सम्पद्यते यः वाक्यं रसात्मकं काव्यमिति कारिकया सिध्यति। तथाहि—

शब्दार्थौ इत्यत्र शब्दस्यार्थसमकक्षतया निर्देशात् शब्दस्यास्वादात्मकता सिद्धा।

सगुणौ इत्यनेनार्थस्यास्वादात्मकता रसात्मकता वा सिद्धा।
शब्दसमुदायरूपस्य वाक्यस्य चार्थत एव सिद्धिः।

दोषाणां यथाशक्ति हेयत्वम्, गुणालङ्कराणां प्रयत्नेनान्वेषश्च न तु निर्दोषत्वं, गुणसहितत्वं, अलङ्काराणां काचित्कत्वञ्च स्वतः अपेक्षितम्।

तथा सति विश्वनाथाभिमतकाव्यलक्षण एव मम्मटाभिमतकाव्यलक्षणफलितार्थस्यापि पर्यवसानम् मतवैषम्यनिरासश्चेति शम्।

A NOTE ON ATIVĀHA

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I

It is an interesting aspect of the history of Hindu thought that although belief in rebirth is one of the shared presuppositions of much of Hindu philosophy "there has seldom been before or after Buddha any serious attempt to prove or disprove the doctrine of rebirth"[1]. Moreover, "The attempts to prove the doctrine of rebirth in the Hindu philosophical works such as Nyāya, etc., are slight and inadequate"[2]. The purpose of this paper is to add to this an allied conclusion, namely, that not only the *doctrine* but the *process* of rebirth has suffered neglect in a sense at the hands of Hindu philosophers.

II

At first sight the remark that the process of rebirth is not clearly elaborated in Hindu thought may appear to be in the nature of an overstatement. For is not the process described in the very text in which the doctrine is first unequivocally propounded—the *Bṛhadāraṇyaka Upaniṣad*?

> Just as a leech (or caterpillar) when it has come to the end of a blade of grass, after having made another approach (to another blade) draws itself together towards it, so does this self, after having thrown away this body, and dispelled ignorance, after having another approach (to another body) draw itself together (for making the transition to another body)[3].

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1. Surendranath Dasgupta, *A History of Indian Philosophy*, Vol. I (Cambridge University Press, 1957), p. 87.
2. *Ibid.*, fn. 1.
3. *Bṛhadāraṇyaka*, IV.4.3; translated by S. Radhakrishnan, *The Principal Upaniṣads* (London : George Allen & Unwin Ltd., 1953), p. 271.

It can also be pointed out that the role of the *sūkṣma śarīra* or the *liṅga-śarīra* in the process of rebirth has also been often discussed[1].

III

It will now be contended that the impression that the process of rebirth is clearly and uniformly visualized is rather misleading. That eleventh century observer of the Hindu scene, Albīrūnī, remarks on the difference of opinion on this point. After mentioning heaven and hell where the soul leads an ethereal existence Albīrūnī remarks:

> We have already said that, according to the belief of the Hindus, the soul exists in these two places without a body. But this is only the view of the educated among them, who understand by the soul an independent being. However, the lower classes and those who cannot imagine the existence of the soul without a body, hold about this subject very different views. One is this, that the cause of the agony of death is the soul's waiting for a shape which is to be prepared. It does not quit the body before there has originated a cognate being of similar functions, one of those which nature prepares either as an embryo in a mother's womb or as a seed in the bosom of the earth. Then the soul quits the body in which it has been staying.
>
> Others hold the more traditional view that the soul does not wait for such a thing, that it quits its shape on account of its weakness whilst another body has been prepared for it out of the elements. This body is called *ātivāhika*, i.e. *that which grows in haste*, because it does not come into existence by being born. The soul stays in this body a complete year in the greatest agony, no matter whether it has deserved to be rewarded or to be punished. This is like the Barzakh of the Persians, an intermediary stage between the periods of acting and earning and that of receiving award. For this reason the heir of the deceased must, according to Hindu use, fulfil the rites of the year for the deceased, duties which end with the end of the year, for then the soul goes to that place which is prepared for it[2].

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1. Vidyāraṇya, *Pañcadaśī* I.33-37; for English translation see Eliot Deutsch and J. A. B. van Buitenen, *A Source Book of Advaita Vedānta* (Honolulu : University of Hawaii Press, 1971), pp. 282-283.
2. Edward C. Sachau, *Alberuni's India*, New Delhi : S. Chand & Co., 1964 (First Indian Reprint), Vol. I, p. 63.

The use of the word *ātivāhika* by Albīrūnī, and the differences in its interpretation shed light on the obscurity that surrounds the process of rebirth in some of its aspects. Albīrūnī's understanding seems to differ from that of Vaman Shivram Apte, according to whom *ativāhaḥ* is the "Passing or conveying of the *śūkṣmaśarīra*, the subtle principle of life, to other bodies at the expiry of good actions (*adṛṣṭa*) contributing to the enjoyment of worldly pleasures"[1].

A rather different understanding is again met with in the *Janmamaraṇavicāra* of Bhaṭṭa Vāmadeva who "flourished probably about 1050-1100 A.D."[2]. The date is interesting as it is close to Albīrūnī's. According to Bhaṭṭa Vāmadeva :

> When the bodily machine is broken, consciousness, taking hold of *prāṇa* (breathing) is carried to another body by the Ātivāhika (subtle body). This latter body becomes like a vehicle between the body that lies dead and the next physical body. The work then quotes from a *Kośabhāṣya* three verses which support the theory of the *antarābhavadeha* (the intermediate body between the dead physical body and the future physical body) and relies also on *Ṛgveda*[3]. It also quotes *Bhagavadgītā* (*yadā sattve pravṛddhe tu* etc.)[4] and says that those bodily states are referred to in such Vedic passages as '*Pañcāre cakre*' etc.[5] in *Kaṭhopaniṣad* (*sasyam-iva martyaḥ pacyate*)[6], in '*Vāsāṁsi jirṇāni*'[7]. He further says that by God's grace a man becomes pure and by *dikṣā* and other means he understands his real character and reaches Śiva. It states that all men do not attain liberation, while those who hate (discard) *dikṣā*, temples and correct knowledge go to hell. There is very little discussion about the kinds of *Karma* and the removal of the effects of these[8].

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1. Vaman Shivram Apte, *The Practical Sanskrit-English Dictionary* (Delhi : Motilal Banarsidass, 1965), p. 32.
2. P. V. Kane, *History of Dharmaśāstra*, Vol. V (Part II) Poona: Bhandarkar Oriental Research Institute, 1962, p. 1599, fn. 2589.
3. X.85.16.
4. 14.14-15.
5. *ṚV.*, X.164.3.
6. I.6.
7. *Gītā*, II.22.
8. P. V. Kane, *History of Dharmaśāstra*, Vol. V (Part II), Poona, B. O. R. I., 1962, p. 160.

IV

To conclude : *ativāha* has been variously conceived as an intermediary body between two physical bodies (=subtle body) ; as the movement of that body to ethereal realms or as the subtle body itself in an intermediate stage. Though *ativāha* thus always seems to be connected with the concept of the subtle body, the nature of this connection is by no means clear.

SANSKRIT INSCRIPTIONS OF ANCIENT ASSAM

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Ancient inscriptions of any region contain the most reliable source materials for the writing of its history. Surprisingly all the inscriptions belonging to the ancient period of the history of Assam, so far discovered, are invariably found to be in the Sanskrit language. Hence, the study of these inscriptions is all the more important in the context of the role of Sanskrit and Sanskrit culture in the History of India.

Besides what falls within its political jurisdiction today, Assam "in early times included the whole of Eastern Bengal down to the sea, as a part of Bihar, and the rugged mountains of Bhutan"[1]. Hence, obviously, some of the inscriptions of ancient Assam are concerned with areas which fall beyond the present day political limits of Assam. In the *Rāmāyaṇa* and the *Mahābhārata*, as well as in some of the principal Purāṇas this ancient kingdom was known by the name *Prāgjyotiṣa*. Another name for the same was Kāmarūpa. The earliest epigraphical reference to Kāmarūpa is found in the Allahabad stone Pillar Inscription of Samudragupta, where it is called a frontier (*pratyanta*) territory[2]. In the inscriptions of ancient Assam both these names occur side by side as in Kālidāsa's *Raghuvaṃśa*[3], where, however, Kāmarūpa appears to be the name of the whole country, while *Prāgjyotiṣa* the name of the capital[4].

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1. B. K. Barua, *A Cultural History of Assam*, 2nd edn., 1969, p. 3.
2. *CII*. III.
3. *IV*. 81-84.
4. *Inscriptions of Ancient Assam*, p. 0.12.

For the purpose of epigraphical studies, the ancient period closes with the Assam Plates of Vallabhadeva of 1185 A.D.[1] and the medieval period begins with the Kānāi-baraśi-bowā rock inscription of 1205 A.D. and closes virtually with a CP grant towards Hari-Kīrtana at the Hayagrīva-Mādhava temple of 1821 A.D.[2]

The line of demarcation between the inscriptions of the ancient period and those of the medieval period may be drawn as follows : (a) While the former belong to the Pre-Ahom period the latter are mostly concerned with the Ahom rulers and practically belong to the period of their rule in Assam. (b) The script in the former is the eastern variety of North Indian Brāhmī gradually developing into Devanāgarī and finally into the Proto-Assamese Kuṭila *lipi* as in the Assam Plates of Vallabhadeva, where many letters have already assumed forms similar to those in the modern Assamese script[3], while the inscriptions of the medieval period are found to be in a distinctively Assamese script (representing its history and variety)[4]. (c) Inscriptions of the earlier period are invariably entirely in Sanskrit, while in the later period a few of the inscriptions are entirely in Sanskrit, and majority are in Assamese language with a Sanskrit preamble in verse or prose or both. In some copper plate inscriptions a summary of the writing in Assamese is given in the Ahom language in Ahom characters, called Āsāmākṣara[5].

The inscriptions of the ancient period are found in the following forms—(i) rock engravings, (ii) copperplates issued by kings, (iii) engravings on clay or metal seals, and (iv) inscriptions on the body of stone idols. They belong to a period between the early fifth century A.D. to 1185 A.D. There are 4 rock engravings, viz. (1) Nagājarī-khanikargāon fragmentary stone Inscription, (2) Umācal Rock Inscriptions of Surendravarman, (4) Tezpur Rock Inscription of Harjaravarman. There are 19 sets of copper plates issued by ten different monarchs and the names of the same documents may be indicated as follows : Dubi and Nidhanpur Plates of Bhāskaravarman,

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1. All the inscriptions of the period are presented by the present author in a single volume, viz. *Inscriptions of Ancient Assam*, Gauhati University, 1978.
2. For these inscriptions see Maheswar Neog, *Prācya-śāsanāvalī*, Assam Publication Board, Ghauhati, 1974.
3. *Inscriptions of Ancient Assam*, p. 291 f.
4. *Prācya-śāsanāvalī*, p. 123. (Intr.).
5. cf. '*etadartha vijñāpakamācāmākṣaramaparapṛṣṭhe*', *Prācyaśāsanāvalī*, p. 58. See also pp. 68, 87, 106 and 138. A few documents belonging to the medieval period occur also in the Persian language. *Ibid.*, p. 129.

Hāyuṅthal Plates of Harjaravarman, Tezpur and Parbatīyā plates of Vanamālavarman, Uttarbarbil, Nowgong and Ulubārī Plates of Balavarman III, Corāṭbarī, Bargāon and Suwālkuchi Plates of Ratnapāla, Gauhati and Guwākuchi Plates of Indrapāla, Gachtal Plates of Gopālavarman, Khanāmukh, Śubhaṅkarapāṭaka and Puṣpabhadrā plates of Dharmapāla, Kamauli plates of Vaidyadeva and the Assam Plates of Vallabhadeva. All the copperplate grants are generally expected to be accompanied by a royal seal containing the figure of an elephant and a legend containing the name of the issuing king. In case of 4 sets of plates the seals are lost. We have thus 15 seals, of which the seal attached to the Dubi Plates of Bhāskaravarm bears the longest legend containing a long list of the predecessors of the donor king. Again, fragments of a clay seal of the same king were found by Dr. Spooner during the excavation of site No. 1 of Nalanda in 1917-18. Some more fragments were discovered from Monastery No. 1 of Nalanda in 1928-29. Some of these finds joined together form one clay seal giving a geneology of Bhāskaravarman which is almost identical with what is given in the seal attached to the Dubi Plates and in the seventh chapter of the *Harṣacarita* of Bāṇabhaṭṭa. Thus, one metal seal and one clay seal are noteworthy. There are inscriptions on the body of three stone idols, viz. Deopānī Viṣṇu Image, Śaṅkara-Nārāyaṇa Stone Image and Harihara Stone Image[1].

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1. The history of the modern critical study of these documents is very interesting. The story of the critical study began with the publication of the text of the Tezpur Plates of Vanamāla in the *Journal of the Asiatic Society of Bengal*, Vol. IX in 1840. It was in such an early stage of modern critical study that instead of supplying the fascimile, the Journal gives *only a drawing* of the first verse, the legend of the seal, the seal and the letters of the alphabet as they occurred in the inscription along with their Devanāgarī equivalents. (Vide *Kāmarūpaśāsanāvalī*, Plate facing p. 56). The Kamauli grant of Vaidyadeva, as edited by Arthur Venis, appeared in the very second volume of the *Epigraphia Indica.* During 1897-98 Hoernle got published as many as four copper plate grants viz., Nowgong grant of Balavarman III, Suwālkuchi and Bargāon grants of Ratnapāla and Gauhati grant of Indrapāla. Chronologically the last of the inscriptions, viz., Assam Plates of Vallabhadeva has been published for the first time by the celebrated German Scholar Hultzsch in the German Journal, *Zeitschrift der Deutschen Morgenlaendischen Gesselschagt*, Vol. XL. and Kielhorn edited this again in the *Epigraphia Indica*, Vol. V. Between 1893 and 1905, Hoernle, Bloch and Keilhorn took much interest in the Tezpur Rock Inscription of Harjaravarman. Keilhorn even wrote a note on it in German in 1905 (Vide *Kāmarūpaśāsanāvalī*, p. 185). What is, in my opinion, the earliest of all these documents, viz., the Nagājarī Khanikargāon Fragmentary Stone Inscription, has been noticed very recently by Dr. P. C. Choudhury in the *Journal of the Assam Research Society*, Vol. XX. 1972-73 and by Dr. D. C. Sircar in the *Journal of the Ancient Indian History*, Vol. VII, 1973-74.

CONTENTS : Here let us have a short account of the contents of the concerned epigraphs. The Umāchal Rock Inscription of Surendravarman of the 5th C. A.D. lying on the N.E. slope of the Kāmākhyā Hill inside the city of Gauhati records the establishment of a cave-temple dedicated to lord Valabhadrasvāmin. Here the word *guhaṃ* supposed to mean a *guhā*, cave, might also be the Prākṛtised form of the word *gṛham*. The Bargaṅgā Rock Inscription of the 6th C. A.D. found at the Dabaka Bazar area of modern Nowgong District records the establishment of an *āśrama*, religious asylum. The Tezpur Rock Inscription of Harijara, which is fortunately distinctly dated 510 of the Gupta Era corresponding to 829-830 A.D., was most probably a public notice in respect of a tol-tax or a prohibition relating to the movement of civilian boats. These three rock inscriptions are in prose. The Nagājarī-khanikargāon Inscription found in the Nagājarī area of the modern Sibsagar District is in verse and it appears to indicate the boundary of a donated land. The Deopāṇī Viṣṇu Image Inscription of the 8th or 9th C. A.D. is mainly in verse and speaks of a non-difference between the gods Śiva, Viṣṇu and the goddess (Durgā). The inscriptions on Harihara and Śaṅkara–Nārāyaṇa Images, ascribed to the 8th century, refer to the ruling monarchs and give the names of deities concerned.

All the copperplate grants, other than the Assam Plates of Vallabha, consist of three plates each, with writings on the reverse of the first plate, both sides of the second plate and the obverse of the last plate. All these documents contain both prose and verse, and all are found to record the donation of revenue-free lands to Brāhmaṇa donees. The charter issued by Vallabha stands apart from the others in so far as it consists of five copper plates containing a royal order, entirely in verse, in respect of the establishment of an alms house (*bhaktaśālā*, *annasatra*) for the hungry ones.

The copper plate grants, in a highly ornate and poetic style, give account of the career and achievements of the donor kings and their predecessors and of the virtues and learning of the donees and their forefathers. Thus, these documents throw a floood of light on the political and cultural history of ancient Assam and stand as the most reliable testimony in respect of the local Aryan culture. The Aryan culture here was predominantly Brahmanical and this Brahmanical Aryan culture is so deeply based on Sanskrit that it is rightly called the Sanskrit culture. As A. L. Basham observes :

"Ethnically the people of Assam form a mixed race, and cultural and physiological features linking them with Southeast Asia, Tibet and China are still obvious; but the upper classes of the Brahmaputra Valley, the region in

ancient days known as Kāmarūpa, have adopted Sanskrit culture since early in the Christian era, at the latest, and their kings have left numerous important inscriptions, many of them in beautiful verse, and all of them important for the light they throw on the history and culture of the times"[1].

Emphasising on the role of Sanskrit B. K. Barua also says :

> "But the greatest cultural influence of the Aryans which also brought unity among the diverse tribes and races of the province, however, was the language. Sanskrit not only became the language of the court, it also became the medium of expression for poets, philosophers and preachers"[2].

In view of the very vital role played by Sanskrit in the propagation of the Aryan culture, Suniti Kumar Chatterjee calls the very process of Aryanisation by the term "Sanskritisation", as he observes :

> "As has generally happened all over non-Aryan India, the acceptance of the composite religion and culture of Gangetic India and its way of life by the ruling classes brought in an easy and inevitable merging of the entire non-Aryan tribe or people within the ever-expanding Brahmanical Hindu world which had the Aryan language Sanskrit as its vehicle. In the process of the "Sanskritisation", as it might be called, place-names in non-Aryan territories would normally be translated into Sanskrit, or Sanskritised"[3].

The Allahabad Stone Pillar Inscription of Samudragupta (C. 335-76 A.D.) refers to Kāmarūpa as a frontier territory in so far as the king is called *pratyanta nṛpati*[4]. But due to a deliberate process of Aryanisation, evidenced by the present corpus of inscriptions, Kāmarūpa also developed a claim to be reckoned as belonging to the main land itself. The Brāhmaṇa donees came to Kāmarūpa mostly from Madhyadeśa or the Midland[5]. In the Khanāmukh

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1. Foreword to *Inscriptions of Ancient Assam.*
2. *Cultural History of Assam*, 2nd edn., 1969, p. 9.
3. *The place of Assam in the History and Civilisation of India*, Gauhati University, 1970, pp. 16 f.
4. *CII.* Vol. III., pp. 6 ff. line 22.
5. According to Manu, Madhyadeśa lies between the Himalayas, the Vindhya, Vinasana and Prayāga. (2.21). According to Rājaśekhara this was the land lying between Pṛthūdaka (mod. Pehowa in the Karnal district of Hariyana) and Vārānasī. Chatterjee (*Loc. cit.*) in 1954 took it to correspond to 'present-day Western Uttara Pradeśa and Eastern Punjab'.

grant of Dharmapāla (first half of the 12th century A.D.), Ummoka, the grand father of the donee is clearly stated to have been born in the Madhyadeśa :

madhyadeśodbhavo vipro yajvā vedāṅgapāragaḥ |
yogi rathika ummokaḥ sarvaśāstraviśāradaḥ || (Verse 16)

Bhijjaṭa was the name of the father of the donee of the Tezpur plates of Vanamāla, and Jejjaṭa was the name of the father of the donee of the Parbatīyā plates of the same king. These names, having correspondance with the more celebrated names Mammaṭa, Allaṭa and Kallaṭa suggest that the families of the donees might have hailed from Kashmir.

These Brāhmaṇas were responsible for propagating the Vedic Brahmanism to such an extent that in the seal attached to the Dubi Plates of Bhāskaravarman, Sthiravarman and Mahendravarman are credited with the performance of two Aśvamedha sacrifices, each. Along with religion, they brought in much learning also; that is why, Susthitavarman, ruling at the close of the sixth century could be described in the Dubi Plates of Bhāskaravarman as a master of *Vyākaraṇa*, *Naya* or Polity, *Sāṃkhya*, *Mimāṃsā*, *Tarka* or Logic, and *Nyāya* :

yena vyākaraṇodako nayatimiḥ sāṅkhyorunakro mahān
mimāṃsāvahusārasānurasitastarkānilāvijitaḥ |
vyākhyānormmiparamparātigahano nyāyārthaphenākula-
stīrṇo jñeyasaritpati prakaraṇaḥ srotoviśālākulaḥ || (Verse 55)

To trace back the story of Aryan colonisation we find that according to the Nidhanpur plates of Bhāskaravarman, Bhūtivarman at the close of the 5th century A.D. gave settlement "to more than 200 Brahmins of various gotras and veda śākhās for the promotion of vedic religion and culture". This very Bhūtivarman saw the establishment of an *āśrama* in the Dabaka area as warranted by the Bargaṅgā Rock Inscription. His grand father, Mahendravarman, called also Surendravarman, founded the temple of Valabhadra at the slope of the Kāmākhyā hill in the middle of the 5th century A.D. The Nagājarīkhanikargāon Fragmentary Stone Inscription warrants the spread of the Aryan culture further towards the east upto Sarupathar area of the Sibsagar District not later than the beginning of the 5th century A.D. The text runs as follows :

māhattaro brahmadatta| bājiścehābhi—u—
pūrvveṇa dibrumukhadaḥ| simā paścimato—u
nyagrodhapādapaścāyaṁ| kirtiyartaṁ uu—u—
uktañca yāvatkirttirmanuṣyasya|

In its style, execution, language and script, this inscription is very close to the Umācal and the Bargaṅgā rock inscriptions. But this seems to be earlier than the latter two and hence the earliest of all the available inscriptions because of the following reasons : (1) All the other inscriptions beginning with the Umācal inscription contain Prakritisations in higher and higher degree while the language of the present inscription is conspicuously chaste barring the word *Kirtiyartaṁ* which may be treated as scribal error. (2) While in all other inscriptions no distinction is maintained between *b* and *v*, only in this inscription the difference is maintained as in the Allahabad stone Pillar Inscription of Samudragupta. (3) Also as a whole the script is similar to that of the said inscription of Samudragupta. Thus the Nagājarī-khanikargāon Stone Inscription stands as a testimony to the spread of the Sanskritic culture of the Mid-India upto Upper Assam as early as in the beginning of the 5th century, if not earlier.

AN INDIAN FESTIVAL OF HEALTHCARE

B. D. Snatak
Fiji

It is neither a legend nor mythology. It is a historical fact. But the history here does not encompass the researches of modern historians. Like archaeological finds, one has to link the loose wires scattered over the pages of various texts.

They are in the four Vedas, six Vedāṅgas, (part of the Vedas) and six Upāṅgas (ancillary Vedas). The Āyurveda (Science of life) is one of them, and has its origin mainly from the *Atharva-Veda*, though many hymns of the *Ṛgveda* and *Yajurveda* have its references there in unmistakable terms.

If the Vedas are the sacred trusts of the world's pristine glory and are the parts of human heritage, obviously they must contain ingrained elements of healthcare and medicare, like all other branches of the knowledge and sciences. The *Charaka Saṃhitā*[1], an authoritative treatise on ancient medical science acknowledges its sources from the *Atharva Veda* and presents many illustrations and specimens of medical sciences, public health and dietics.

Thereafter line up Brāhmaṇa Granthas, and with further elaboration of the Vedic hymns there, various rituals (*Karmakāṇḍa*) are ordained for the human kind. In this context, the founder of the medical and healthcare, the sage Dhanvantari is worshipped invariably with offerings in the sacrificial fires trailed with the chanting of *Oṃ Dhanvantaraye Svāhā.* In fact the advent of Dhanvantari is celebrated in India still with great devotion and faith. In modern terms, it is like World Health Day being observed under the auspices of the WHO.

The galaxy of the Indian festivals shines in this period from *Dussehra* in northern India and Mysore, *Durgā Pūjā* in the eastern parts of the country

1. *Sūtrasthāna*, 30.20.

and *Navarātra* in the South. The advent of the Dīpāvalī (festival of candles) during October-November is marked with and preceded by observing the *Dhanvantari-Pūjā* or *Dhanateras* (Thirteenth day according to the Hindu Calendar), as it is called in the north. It is observed two days before the Dīpāvalī. *Dhanvantari* is worshipped on that day.

To put the records straight, the day attaches great importance to the physical health. In the wake of coming winter in India (not in Pacific) certain measures are taken for improving the level of individual and national health. Proper healthcare is the hallmark of the occasion, when different kinds of food items are prepared and offered to the deity and subsequently shared for eating among the neighbours, friends and relatives. New crops of paddy, sugarcane, *urad*, *moong* and *tila* (oilseeds) are the main ingredients in these preparations. These make the body strong to receive the onslaught of winter, because in its wake with the change of seasons, Influenza, Malaria fever, etc. attack with severity.

However, it is a mystery how the custom of purchasing new utensils of brass, copper (and now of stainless steel) has been associated with the festival of *Dhanateras*. According to the faithfuls, the more metal vessels are purchased alongwith the earthen oil-candles (*Deepak*) and commodities for pompous celebrations to the coming Dīpāwālī, the goddess of wealth (*Dhana-Lakṣmī*) brings its showers during this auspicious festival of Dīpāvālī. But if the proverbial health is something important, then this festival signifies that health is wealth (*Dhana*), and we should celebrate it as a Festival of Health.

Dhanvantari is not a mythological or legendry figure. The name may have become later a symbol of medicare and healthcare. It is now regarded as an incarnation of god and invariably remembered with respectful epithets of *Śrī* and *Bhagawān*. His full name is, therefore, *Bhagawan Śrī Dhanvantari*, the one who took vow to keep humanity perfectly healthy.

He did it not only by administering drugs and prescribing treatment, but by forestalling a complete code of living a life free from mental and physical sickness both. Such a person has a right to be worshipped by the generations in all ages. Dhanvantari has thus earned an enviable role in the annals of Indian history of medical science for himself and this pre-Dīpāvalī festival is the outcome of due recognition of reverential tributes paid to his services. The festival, therefore, has an important role to maintain and take suitable measure for keeping good health at all costs.

Dhanvantari was born in Kashi (Varanasi), a city and centre of various branches of learning since the time immemorial. The historical links also

establish that he was powerful ruler of his area, whose primary aim was to work for a perfectly healthy society even beyond the frontiers of his own kingdom.

On the basis of etymological analysis of his name, according to the noted Sanskrit grammarian ***Pāṇini***, the word ***Dhanva***, first part of his name, connotes 'desert'. Consequently, a person whose fame went beyond the deserts (and oceans) for his first invention and discovery of medical science and contribution thereto, was termed as Dhanwantari.

This contention is further reinforced from the excerpts from the texts of famous work ***Suśruta*** and in its commentary by ***Dalhaṇa***. According to both of them, his real name was Divodāsa. The mythology elaborates that his grandson was awarded the title of ***Dhanwantari***. On the other hand, the celebrated ancient surgeon Suśruta has given different connotation and etymology of his name. According to him, ***Dhanu*** word in Sanskrit means an arch (***Dhanuṣ***) and that way is the symbol of weapons to fight the diseases. These were nothing but the instruments of surgery. Suśruta and his teacher Āchārya Dhanvantari were thus the noted surgeons of their period. Pratardana, Vāmaka and Brahmadatta were the ruling successors to the kingdom of Divodāsa in Kashi, while intellectual successors in line were Atri, Bhṛgu, Vasiṣṭha etc. named in the history.

वेङ्कटाध्वरिविरचिता

आचार्यपञ्चाशत्

ĀCĀRYAPAÑCĀŚAT

(VEṆKAṬĀDHVARIN)

Editor

Dr. A. K. KALIA

(with Introduction, Translation, Notes etc.)

Introduction

This is a half century poem (actually containing 55 verses) by the poet Veṅkaṭādhvarin in praise of Śrī Vedāntadeśika, the foremost exponent of *Viśiṣṭādvaita* Philosophy. Vedāntadeśika gave a definite form to *Śri-Vaiṣṇava* Religion and Philosophy. He was a prolific writer and was much respected by the people not only for his literary, religious and philosophical writings and his extra-ordinary power to defeat his adversaries in religious and philosophical dialogues but also for his saintly and devotional personality. Vedāntadeśika's admirers consisted not only of his contemporaries but also many who followed him even after a number of centuries. Vedāntadeśika lived for one hundred and one years from 1268 A.D. to 1369 A.D. Veṅkaṭādhvarin, who lived in 16th and 17th centuries A. D. was one of his foremost admirers and devotees. He was also one of his relations being in the direct line of Ātreya Rāmānuja. These two relations combined together urged him to write the present poem in his praise.

Veṅkaṭādhvarin's mother's name was Sītāmbā and father's Raghunātha Dīkṣita, who was a great scholar and poet and was popularly known as *sleṣa-yamaka-cakravarti*. Raghunātha's father Śrī Śrīnivāsa had numerous disciples and people mostly knew him and addressed him as Appaya-guru. He was the sister's son of Tātācārya, a well-known scholar of Kāñchipuram. Veṅkaṭādhvarin has himself referred to these relations in many of his writings including the present work, in which the relevant verse runs as follows :—

श्रीताताध्वरिसोदरीतनुभुवः श्री श्रीनिवासेष्टिनो
जातः श्रीरघुनाथदीक्षितकविजागर्ति यः कीर्तिमान् ।

आत्रेयस्य सुतः स तस्य सुमतेराम्नायचूडागुरुं
पद्यैरस्तुत वेङ्कटाध्वरिकविः पञ्चाशता मञ्जुभिः ॥

Ācāryapañcāśat, V. 54

Veṅkaṭādhvarin was himself a great scholar, a renowned poet and an author of many creative writings of different form and sizes. He wrote a drama named *Pradyumnānandam*, three *campū*-s named *Viśvaguṇādarśa*, *Uttara-campū* and *Varadābhyudaya-campū*, a *dvyāśraya-kāvya* named *Rāghava-yādavīyam*, a big stotra containing 1000 verses knows as *Lakṣmī-Sahasram* besides the present work which is mentioned above and is an eulogy in praise of Vedāntadeśika. There are also a few other writings attributed to Veṅkatādhvarin but they are not so well-known.

Two of the present author's other works, viz. '*Lakṣmī-Sahasram*' and '*Viśvaguṇādarśa-campū*' also contain a few verses in praise of Vedāntadeśika but it seems that the writer was not satisfied with the same and so he thought of writing complete work in praise of a person whom he admired and respected the most. It may be mentioned in this connection that one of the verses contained in '*Viśvaguṇādarśa-campū*' has been borrowed verbatim from the present work, viz. verse no. 42.

In editing the present work the following three manuscripts have been used :

A. Adyar Library, Madras, MS No. TR 806.

B. Government Oriental Manuscript Library, Madras, MS. No. D. 10598.

C. Government Oriental Manuscript Library, Madras, MS. No. D. 10599.

I thank the authorities of the Adyar Library Madras and the Government Oriental Manuscripts Library, Madras for having made available Sanskrit transcriptions of the above mentioned Manuscripts to me.

I am fully conscious of the fact that the edition requires lot of improvements and, with all sincerity, I crave the indulgence of the scholars and assure

them to incorporate their valuable suggestions in the future edition of the book.

My sincere thanks are due to Sri Gopal Chandra Sinha, Secretary of the Akhila Bharatiya Sanskrit Parishad, Lucknow, who not only inspired me to take up the editing of the present work, but also went through the Press copy and gave me many useful suggestions which have been incorporated herein. Besides, it is at his initiative that the Akhila Bharatiya Sankrit Parishad, Lucknow took upon itself to publish this work. I shall be failing in my duty if I do not put on record my sense of gratitude to Dr. S. V. Singh who inspired me to undertake the study of Viśiṣṭādvaita system of Indian Philosophy and arranged my stay at Parakala Mutt at Mysore where I got the initial training of the system under the feet of Shrimad Abhinava-raṅganātha-parakāl Swāmī.

It is with a deep sense of gratitude that the book is dedicated to Dr. Singh who is not only my teacher and guide but also the Director of Research, Akhila Bharatiya Sanskrit Parishad, Lucknow.

आचार्यपञ्चाशत्

(१)

[1]वेङ्कटनाथं[2] देवं वेदान्तविहारिणं गुरुञ्च भजे ।
शेषगिरिधुर्यमाद्यं यं विदुरन्यं त्वशेषगिरि धुर्यम् ॥

(२)

श्रीमद्वेङ्कटनाथाख्यौ साधुचक्रमहादरौ ।
परमानन्दनिलयौ प्रपद्ये देवदेशिकौ ॥

(३)

त्रातुं स्वयं भुवं जातं त्रय्यन्ताख्यातगौरवम् ।
शुभे ! भागवतं सन्तं स्तुहि देवं गुरुं च वाक् ॥

(४)

रसनां दुर्नरेशानां[3] वर्णनापङ्कदूषिताम् ।
[4]श्रुत्यन्तदेशिकोदन्तसुधाभिः शोधयाम्यहम् ॥

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१. In B the following verse precedes verse no. 1 :

श्रीमान् वेङ्कटनाथार्यः कवितार्किककेसरी ।
वेदान्ताचार्यवर्यो मे सन्निधत्तां सदा हृदि ॥

In C the verse is followed by श्रीमते वेदान्तगुरवे नमः

२. वेङ्कटरायं C

३. दुर्नरेशान A B

४. त्रय्यन्त C

(५)

सन्तस्त्रय्यन्त[1]सूरीन्द्रचरणद्वन्द्वचिन्तकाः ।
आद्रियन्तामिदं स्तोत्रमन्तःसन्तमसच्छि[2]दम् ॥

(६)

धनाया[3]वैयात्य[4]प्रभवकुजनस्तोत्ररचना–
घनायासोद्विग्नः[5] परिमुषिततापत्रयभयम्[6] ।
बुधामोदोत्पाद[7]क्षमनिगमचूडागुरुकथा–
सुधापाथोराशिं सुचिरमवगाहेऽहमधुना ॥

(७)

पुराऽकूपारक्ष्माधरगणो[8]द्यानपवन–
स्मरादिक्षोदीयो[9]गुणकथननिर्विण्णरसनः ।
निबध्नामि श्रीमन्निगममकुटार्यस्तवमिमं[10]
क्षमन्तां धीमन्तः क्वचिदचतुरां वाचमपि मे ॥

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१. त्रैयन्त B
२. सन्तमसच्छिदः B C
३. धरायां C
४. वैय्यात्य B
५. सदा सायासोद्विग्नः C
६. भरम् A
७. बुधानन्दोत्पाद A
८. गुण C
९. क्षोदीय्यो B C
१०. स्तवमिदम् B

(८)

क्व वाचामाचार्यः कविकथककण्ठीरवगुरुः
क्व चाऽहं नीचात्मा त्रिचतुरवचःस्वप्यचतुरः[1] ॥
निराकृत्य व्रीडां निपुणपरिहासोपजनितां
तदीय[2]स्तोत्रे मां तदपि किल[3] भक्तिस्त्वरयति ।

(९)

निषद्या विद्यानां निखिल[4]कुमतिव्यालगरुडः
सभा सौभाग्यानां सरसकवितापद्मसविता ।
प्रमाणं भाष्यस्य प्रपदनकला[5]जन्मजलधिः
करोतु क्षेमं नः कविकथककण्ठीरवगुरुः ॥[6]

(१०)

करौ बध्नन् भक्त्या कविकथकसिंहार्य[7]गुरवे
नमस्याः कुर्वेऽहं नतविततिमन्दारतरवे ।
प्रबन्धास्त्रय्यन्त[8]प्रचुरतरसौभाग्य[9]जटिलाः
प्रथन्ते यत्क्लृप्ताः प्रतिभटचपेटाहतिकृतः ॥

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१. त्रिचतुरवचस्वप्यचतुरः A B
त्रिचतुरवचः स्वस्य चतुरः C
२. तदीय्य B
३. मामिह तदपि A C
४. निविड B C
५. कथा B
६. Verses Nos. 8 and 9 are 9 and 8 respectively in A
७. सिंहाय C
८. त्रैयन्तं B त्रैयन्त C
९. सौरभ्य B C

(११)

प्रबन्धान् कर्तारः प्रतिजनपदं सन्ति बहवः
त्रयीचूडाचार्यैः सह गणनमर्हन्ति न हि ते ।
समन्ताज्जृम्भन्तां दिशि दिशि शकुन्ताः कृतरवाः
प्रकल्पन्ते[1] किं ते सरणिमनुसर्तुं खगपतेः ॥

(१२)

प्रसादौजःकान्तिप्रभृति[2]गुणसङ्केतभवनं
प्रगल्भं सन्दर्भं कविकथकसिंहार्यवचसाम् ।
लिहानः कर्णाभ्यां मुहुरभिदुहानः[3] शमरसं
कविम्मन्यानन्यान् क इव बहु मन्येत रसिकः ॥

(१३)

कवीनां सम्राजं कथकरथिकाना[4]मधिपतिं
नमः[5]कर्मीकुर्मो निगममकुटीदेशिकममुम् ।
सहस्रेण श्लोकैः सहृदयसुखैरेकनिश[6]या
मधुश्रीहृ[7]द्भिर्यो मधुरिपुपदद्वयमनौत् ॥

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१. प्रगल्भन्ते B
२. प्रकृति A
३. दुहानं A B
४. रसिकाना B C
५. नमेः C
६. निया C
७. श्रीमद्भिर् B

(१४)

यदे[1]तत् त्रीन् वर्णानवति[2] चतुरो वा यदपरं
त्रयीशीर्ष प्राज्ञैस्तदुभयमविज्ञेयहृदयम् ।
कलौ स्फूर्तिं नीतं कविकथकहर्यक्षगुरु[3]णा
विना कस्तिग्मांशोर्नयन[4]युगलोद्भासनचणः ॥

(१५)

यः स्वर्गान्तरसर्गकर्मणि महत्येकाननः[5] पद्मभू–
रस्त्राचार्यकमर्कवंशपतिना छात्रेण यत्रार्पितम् ।
तस्यैतस्य घने मुनेरभिजने तत्रावतीर्णात्मने
त्रय्यन्तैकधनाय विश्वगुरवे तस्मै परस्मै नमः ॥

(१६)

यद्यत्रावजिगाहिषा यतिपतेः सिद्धान्तदुग्धाम्बुधा—
वुद्यद्दर्पकुदृष्टिसर्प[6]दमने यद्यस्ति कौतूहलम् ।
जिज्ञासा यदि वा रहस्यकृतिपु[7] प्राज्ञाः[8] कुरुध्वं तदा[9]
त्रय्यन्तार्यपदारविन्दयुगलीपर्यन्तलग्नं मनः ॥[10]

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१. तदेतत् A
   यतेत B
   यदेत C
२. वर्णान् नवति B
३. कविना A C
४. रयन A
५. महत्येकासनः C
६. दर्प A B
७. सृतिपु B
८. प्राज्ञः A
९. सदा B
१०. verses 15 and 16 are 16 and 15 respectively in B

(१७)

श्रीमान् वेदशिरोगुरुः प्रदिशतु श्रेयांसि भूयांसि मे[1]
यस्य श्रीपतिभक्तिनर्तनकलारङ्ग[2]स्तरङ्गैर्गिराम् ।
वादायोधनवीरवारणघटा[3]संहारसिंहारवै-
रस्ता नित्यगिरां ज्वरा[4] भवसरिद्विस्तारनिस्तारकैः ॥

(१८)

दद्यादद्य[5] कुदृष्टिसर्प[6]गरुडस्त्रय्यन्तविद्यागुरुः
श्रीमान् वेङ्कटनाथदेशिकमणिः श्रेयांसि भूयांसि मे ।[7]
सान्द्राज्ञानमलीमसं मम चलं लीलालसं[8] मानसं
निर्नेनेक्ति[9] यदीयसूक्तिदिविषद्गङ्गातरङ्गावली[10] ॥[11]

(१९)

ग्रथ्नन्तु[12] प्रथिता वहूनि[13] कवयो गद्यानि[14] पद्यानि वा
श्रोत्रेषु श्रुतिमौलिदेशिकगिरो वर्षन्ति[15] हर्षं सताम् ।
भूयांसि व्रततीततिः प्रतिदिनं[16] पुष्पाणि निष्पादय-
त्वामोदाभ्युदयं तथापि तनुते जातीव नातीव नः ॥

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१. नः A
२. कलारम्भैः B
३. घना A
४. त्वरा C
५. दद्यादस्य B
६. सर्व B
७. सः C
८. चलग्रीवालसं B
९. निर्नेनक्ति A B
१०. तरङ्गावलिः B
११. A omits this verse.
१२. ग्रन्थन्ति A
१३. प्रथितार्हणानि C
१४. गद्यार्थं C
१५. वर्षन्तु C
१६. प्रतिवनं B C

(२०)

त्र्यन्ता[1]र्यनिबन्धनानि कतिचित् कव्यन्तरव्याहृतैः[2]
साम्येन प्रति[3]यन्तु मन्दमतयः किं तावता हीयते ।
क्रीडत्कर्कटकी[4]टकोटिनिबिडाद्वेशन्तकीलालतो
मण्डूकाः कलयन्ति किं न्वतिशय[5] वैकुण्ठपादो[6]दके ॥

(२१)

जात्यन्धाः पदबन्धवर्त्मसु हठा[7]द् द्वित्राक्षरोद्गारिणो
निर्मात्रा निगमाञ्चला[8]र्यकविना नित्यं प्रबन्धायुतम् ।
स्पर्धां केचन वर्धयन्ति यदि तर्ह्य[9]द्यापि खद्योतकः
कामं तिग्मरुचा कचाकचिरुचि[10] कस्मादिहोपेक्षते ॥

(२२)

षट्सप्तानि निबन्धनानि बहुभिः सम्पाद्य संवत्सरै—
र्दृप्ता[11] ये कवयोऽत्र तेऽपि सुजनैः स्तोत्रस्य पात्रीकृताः ।
निर्यत्नं तु निबन्धरत्नशतकं निर्माय धर्माय यो
निर्दर्पो निगमान्तदेशिकम[12]णिर्न स्तौतु कस्तं बुधः ॥

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१. त्रैयन्त B
२. काव्यान्तरव्याहृती B
३. प्रथयन्तु C
४. B omits कीट
५. त्वतिशयं B
६. पाथोदके A
७. हताद् C
८. निगमाञ्चलार्य्यकविनां B C
९. तह्र्याद्यापि C
१०. कचाकचिविधिं B C
११. दीप्ता B C
१२. मणे A

(२३)

आचामीकरभूधरेन्द्रशिखरादाचापि लङ्कापुरा—
दाचार्यानखिलान् प्रणम्य शुभया याचामि[1] वाचाऽनया ।
तत्तादृक्कवितासु तर्कसरणौ तन्त्रे तथान्ते श्रुते—
र्दृष्टः किं सदृ[2]शागमान्तगुरुणा तथ्यं[3] शपे कथ्यताम् ॥

(२४)

कुमतिहृदयतापी कोऽपि वेदान्तसूरि—
र्दुरितरुचिपिशाचीं[4] दूरमुच्चाटये[5]न्नः ।
श्रुतिमधुरमहाध्व[6]न्युन्मिषद्गौरवं यं[7]
विदुरुचितमभिज्ञा[8] विष्णुघण्टावतारम् ॥

(२५)

परम[9]तदुरहन्ताप्राप्तशास्त्रार्तिहन्ता
विकसितगुणभूमा वेदचूडार्यनामा ।
विहरतु हृदि कश्चिद् विश्वमान्यो विपश्चिद्
विदितसकलमन्त्रः सर्वतन्त्रस्वतन्त्रः ॥

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१. याचाम B
२. स ध्यागमान्त C
३. तत्थ्यं B C
४. पिशाची B
५. दूरमुत्सारयेन्नः B
६. महात्मन्यु C
७. यत् B
   यो C
८. विदुरचितमभिज्ञा B
   विदुरपि तमभिज्ञा C
९. परबुधहृदहन्ता B

(२६)

प्रकटितनिजपक्षप्रक्रियो[1]दर्कतर्क-
प्रतिभट[2]मकुटालीशाणसङ्घर्षशोणम् ।
शरणवरणविद्याविश्रमोद्यानभूमे-
श्चरणयुगमुपासे चारु वेदान्तसूरेः[3] ॥

(२७)

दुरितमलिनमाद्यद्दुष्टमातङ्गभङ्गा-
दिह निजपदभाजां दत्तमुक्तानुषङ्ग[4]ः ।
अधिकवनविहारी केसरी कश्चिदुच्चैः
श्रुतियुगपरिपूर्ति सौति[5] गम्भीरशब्दैः ॥

(२८)

वितरतु निजमाध्वीसारसारस्वतं मे
विमति[6]फणिनरेन्द्रो वेङ्कटेशः कवीन्द्रः ।
समजनि निरवद्यैः सुन्दरैर्यस्य पद्यै-
र्गलित[7]कवनविद्या चण्डिमा डिण्डिमाख्यः ॥

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१. प्रक्षयो BC
२. प्रणमित A
३. सूरैः B
४. दत्तमुक्तानुषङ्गम् A
५. स्तौति C
६. विमत A
७. दलित A

(२९)

जनयति[1] निजशब्दैर्जिह्मगानां प्रकम्पं
समुपगतसदध्वा वेङ्कटेशः कविर्यः ।
अधिगतनिगमान्तं तं हरेः सन्निधाना—
दमृतमुपनयन्तं[2] जानते वैनतेयम् ॥

(३०)

द्रमिडनिगमशाखाद्रष्टुरुच्चैर्महर्षे—
श्चरणकमलसेवाचातुरीलब्धभूमा ।
श्रितजनसुरशाखी श्रेयसे भूयसे नः
कविकथकमृगेन्द्रः कल्पतेऽनल्पतेजाः ॥

(३१)

प्रतिभटवादि[3]कूटपरिपाटनकेलिपटु—
र्घटयतु वेङ्कटेशकविराड[4]भिराम[5]पदम् ।
यतिपति[6]पादयोगशुचि[7]रत्र यदुक्ति[8]नदी
विषयनिषद्वरव्यतिकरं हरते भजताम्[9] ॥

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१. जनयतु A
२. उपनयनयन्तः B
३. वादी B
४. राज C
५. विराम AC
६. यदुपति B
७. रुचि A
८. दुरुक्ति AC
९. हरताम् C

(३२)

मलयगुहाविहारिमरुदर्भकविभ्रमण[1]—
प्रणमितमाधवीप्रविलसन्[2]मधुवेपथुकृत् ।
रुज[3]मधुना धुनातु[4] मधुनाशनपादयुगी[5]—
सरसिजवासिता श्रुति[6]शिरोगुरुसूक्तिझरी ॥

(३३)

अकृतकभारतीशिखरदेशिकदिव्यवचः-
परिचयचातुरीप[7]रिपचेलिमशेमुषिकाः ।
चिरमुरगेशवैरितुरगे[8] निहितात्मभरा[9]
विदधति दुर्मति[10]प्रबलजिह्मगमर्मभिदाम् ॥

(३४)

स्थिरं किमपि वैभवं दिशति या मुकुन्दप्रिया
तदीय[11]मपि वैभवं त्रिजगति प्रतिष्ठापयन् ।
त्रयीमकुट[12]देशिकस्त्रुटितवैरिवाचाटको
ददाति भुवि संम्पदं तदपि निर्व्युदासं पदम् ॥

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१. श्रमण B
२. प्रविसरन् C
३. ऋजु B
४. धुनाति BC
५. मधुनाशनसरसी B
 मधुना पादयुगी C
६. श्रुत C
७. पद B
८. तुरगेन B
९. हीनात्मभरा B
१०. दुर्मंत A
११. तदीय्य C
१२. शिखर B

(३५)

नटन्मृडजटाच्छटालुठद[1]मर्त्यलोकापगा—
तरङ्गमदभङ्गदा[2]स्त्रिजगदामयच्छोदिनी: ।
सुधा इव बुधादृता: सुरभिदुग्धसंस्पर्धिनी[3]—
रनुश्रवशिरोगुरोरनुदिनं धयेयं[4] गिर: ।।

(३६)

श्रुतिमकुटगुरूक्तिमौक्तिकानि
श्रुतिपुटयोर्दधतां सतां पुरस्तात् ।
वयमपि कवय: स्म इत्यतोऽन्ये
वदितु[5]महो न सभासु किं त्रपन्ते ।।

(३७)

वेदान्तरङ्गचरविश्वसदन्तरङ्ग[6]—
वा[7]दान्तरङ्गनिगमान्तगुरूक्तिधारा:[8]
वेदान्त[9]रञ्जनकलाकुशला विगाह्य
वादान्तरं जहति नो भुवि वावदूका: ।।

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१. लसद् B
२. भङ्गतास् B
३. संघट्टिनी B
संवर्धिनी C
४. दधेया C, दधेयं A
५. वदतु B
६. विश्वजनश्रुकम्प A
विश्वजनभृत्भर्गसदान्तरङ्ग C
७. पादान्त A
८. धाराम् A
९. एकान्त B

(३८)

आचार्यवर्यमवि[1]पल्लवमुल्लसन्तं
शाखाशताकलनपालितसद्द्विजेन्द्रम् ।
उच्चैरनन्तगुरुनन्दनमुद्यतार्ति—
रामोदिनं कमपि[2] कल्पकमाश्रयेऽहम्[3] ॥

(३९)

रसने[4] ! निपुणं भुजङ्गभङ्गे
विनतानन्दनमुत्तमं द्विजानाम् ।
परमागममौलिदेशिकं तं
स्तुहि वैकुण्ठगतिप्रदस्वपक्षम् ॥

(४०)

कृतभारतगौरवप्रतिष्ठं[5]
कृतिनं लक्ष्मणदर्शनैकनिष्ठम् ।
परया तु कुदृष्टिभङ्गशक्त्या
निगमान्तार्यमवैमि रामचन्द्रम् ॥

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१. मपि BC
२. किमपि A
३. माद्रियेऽहम् B
४. रसेन A
५. प्रतिष्ठा B

(४१)

त्रयीमपि द्राविड[1]संस्कृतात्मना[2]
द्वयीं दशां प्राप्तवतीं[3] प्रपञ्चयन् ।
द्वयैकनिष्ठ[4]श्चतुराकृती: कृती
करोत्यसंख्यां[5] कविवादिकेसरी ॥

(४२)

अर्वन्त[6]मास्ये तमुपास्य देवं
गर्वन्त[7]मोजं कुदृशां प्रशान्तम् ।
कुर्वन्तमेतं[8] गुरुमन्तरेण
गुर्वन्तरं कोऽत्र गुणी वृणीते ॥

(४३)

धरणिरमणे[9] भिक्षाके वा धनेषु तृणेषु वा
निजगुणनुतौ निन्दायां वाऽबलासु[10] शिलासु वा ।
समदृशमिमं सत्त्वोद्रेकप्रसन्नधियं[11] हरि—
प्रपदनधनं त्रय्यन्तार्यं[12] भजे मम[13]दैवतम् ॥[14]

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१. द्रमिड A
द्रामिड C
२. तात्मनां C
३. प्रापित्तवान् C
४. द्वयैकनिष्ठ: BC
५. तनोतु संख्यां B
करोति संख्यां C
६. कुर्वन्त B
७. गुर्वन्त B
८. कुर्वन्तमेनं A
९. धरणीरमणे B
१०. शिलास्वबलासु C
११. हृदं C
१२. त्रैयन्तार्यं C
१३. कुलदैवतम् BC
१४. B reads as,
धरणीरमणे भिक्षा......वायनेषौ
तौ निन्दायां वा बलासु शिलासु वा ।
समदृशमिमं सत्वोद्रेकंप्रसन्न—
हृदं हरिप्रसन्नधनत्रैयन्तार्यं
भजे कुलदैवतं तृणेषु वानित् ॥

(४४)

विहरणगृहं विद्यादेव्या विरक्ति[1]सरोजिनी[2]—
विकसनरविर्जैत्रस्थानं विवेक[3]महीभुजः ।
शमदमगुणप्राणत्राणं दयाभ्युदयालयं[4]
रचयतु मुदं वेदान्तार्यो रहस्यकलानि[5]धिः ॥

(४५)

प्रथितगरिमप्राचीनोक्तिप्रवर्तन[6]वर्तनी[7]—
प्रकटनपटु[8]श्रीभाष्यार्थप्रकाशनदीपिका ।
विहितदुरितच्छेदा वेदान्तदेशिकभारती
नवमरसदा नैषा[9] केषां स्वदेत हृदे सताम् ।

(४६)

वासुदेवकथन[10]प्रियान्[11] दया—
वासदेशहृदयान्नयाश्रयान्[12] ।
कौशिकान्वय भुवस्त्रयीशिरो—
देशिकान्[13] वयमुपाश्रयामहे ॥

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१. भक्ति B
२. सरोजनी C
३. भवेन् B
४. दयाभ्युदयावनी AB
५. पतिः C
६. प्रवर्तित BC
७. वर्तिनी A
८. पर A
९. दानैष A दानैषा BC
१०. कमन A
कलन B
११. प्रिया... B
प्रियोदया C
१२. नयाग्रयान् B
न्तयाश्रयान् C
१३. देशिकान्वयमु...B C

(४७)

स्वप्रकाशपरिभासिताखिलं[1]
तत्सुवर्णवरगोत्रसम्भवम् ।
वेदमौलिगुरुरत्नमद्‌भुतं
श्लाघते भुवि न कः परीक्षकः ॥

(४८)

भद्रा भद्राक्षराढ्या[2] शमितविमतदुर्धीर[3]वा धीरवाचां ।
धारा धारायमाणा[4] गिर[5] इह हि सतां[6] स्वादिमा[7]वादिमान्या[8] ।
कल्या कल्याणदाने श्रुतिशिखरगुरोरागता रागतापैः
साकं सा कल्मषाणां गणमपनयतात्[9] कारणाकारणानाम्

१. परिहासिताखिलं BC
२. भद्राक्षरेड्या AC
३. मुद्धीर A, दुर्धरि C
४. सारायमाणा B
५. गिर A धिय B C
६. महित B C
महमहित B
७. स्वादीमा B
८. वादीमान्या B
९. गणमुपनयतात् A

(४९)

न्यञ्चद्वैरिञ्चिवाञ्चि[1] प्रकटमृड[2]मतप्रक्रियान्यक्रियाणि
त्रुट्यद्भाट्टोक्तिकानि[3] द्रुतकृतगुरुवाग्धोरणीवारणानि[4] ।
म्लायन्मायामतानि प्रतिहतसुगतव्याहतव्याहृतानि[5]
त्रय्यन्तार्योदितानि स्फुटनिगममतस्थापनानैपुणानि ॥

(५०)

अस्ता दुस्ता[6]र्किकोक्तिः सृति[7]रतिकृशताभागता सौगतानां
शैवी सा वीतपुष्टिः सरणिरुप[8]नमत्तानवा जैनवादाः ।
अध्वा मध्वादिसृष्टो[9] विगलति[10] कुदृशां चुक्षुभे पक्षभेदैः
निस्तन्द्रे देशिकेन्द्रे जयति यति[11]पतिप्रौढवागब्धिचन्द्रे ॥

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१. न्यञ्चद्वैरि च वाञ्चि A
   न्यञ्चद्वैरिञ्च वाञ्छि C
२. मृग A
३. भट्टोक्तिकानि A
४. गुरुवाक् धोरणावारणानि A
   गुरुवाद्धोरणीवारणानि B
५. प्रतिहतसुगतव्याहतिव्याहृतानि A
   प्रतिगतसुगतव्याहृतीव्याहतानि B
   प्रतिविमतव्याहतव्याहृतानि C
६. दुस्तार्किकोक्ति BC
७. सृतिरपि A
   स्मृतिरति B
   सृतिरति C
८. सरणिरुपनमत्ता नवा B
   सरणिरुपनमस्ता न वा C
९. अध्वाक्य वादिसृष्टेर् B
   अध्वा मध्वातिसृष्टो C
१०. विगलितदृशां B
११. यतिपतिः प्रौढवागब्धिचन्द्रे AB

(५१)

अंहः[1]कुञ्जरपुञ्जभञ्जनसृणिः[2] ज्ञानाग्निदिव्यारणिः
सत्त्वस्थैरभिनन्दनीयसरणिः सर्वज्ञडूडामणिः ।
अन्तर्ध्वान्तनितान्तकर्तन[3]रविर्दीप्ताग्निकल्पच्छवि—
र्दुर्वादिव्रजगर्वपर्वतपविः श्रीवेङ्कटेशः कविः ॥[4]

(५२)

मोदाय[5] वेदान्तगुरुः स भूया—
दध्यात्मविद्यामनघां गृहीतुम् ।
गुरुं त्रिवंशोद्वहमत्रिवंशो—
द्वहं[6] च राकानुजमाश्रयद्य[7] ॥

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१. अंभः B
२. सृणी C
३. कृन्तन A
४. The 3rd and 4th lines of the verse are the first two lines, and 1st and 2nd lines are 3rd and 4th lines in A.
५. मेदाय A
६. द्भवं B
७. माश्रयेद्यः BC

(५३)

आ सेतोर्विश्वजीवातो-
रा च गौरीगुरोर्गिरेः ।
इन्धे कविजनाऽहन्ता-
हन्ता वेदान्तदेशिकः ॥[१]

(५४)

श्रीताताध्वरिसोदरीतनुभुवः[२] श्रीश्रीनिवासेष्टिनो
जातः श्रीरघुनाथदीक्षितकविर्जागर्ति यः कीर्तिमान् ।
आत्रेयस्य सुतः स तस्य सुमतेराम्नायचूडागुरुं
पद्यै[३]रस्तुत वेङ्कटाध्वरिकविः पञ्चाशता मञ्जुभिः ॥

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१. In C verses numbered 52 and 53 above are numbered as 53 and 52 respectively.
B Reads as follows:
आसेतोर्थाऽस्य जीवातो
आ च गौरी.........गुरोः ।
इजे प्रतिवुधाहन्ता
हन्ता वेदान्तदेशिकः ॥

२. श्रीरामानुजवंशमौक्तिकमणेः G

३. पद्यै A

(५५)

वेदान्तार्यस्तवमुषसि ये विद्वदानन्दहेतुं
पापठ्यन्ते[1] पटुधिय इमं पावनानाममीषाम् ।
राजीवाक्षो वसति हृदये तद्ग्रहा[2] गेहभागे
तद्भूपत्नी वदननलिने[3] तत्कलम्बस्तु दूरे ।।

इत्यात्रेयगोत्रतिलकेन रघुनाथदीक्षिततनूजेन वेङ्कटाध्वरिणा विरचिता
आचार्यपञ्चाशत् समाप्ता ।।[4]

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१. पठ्यन्ते C
२. तद्रहा B, तद्ग्रहा C
३. नलिनी C
४. C Reads as follows

श्रीमते निगमान्तगुरवे नमः

श्रीमद्यतीन्द्रमाहानसिकप्रणतार्तिहराचार्यनप्तृवैनतेयांशन्यायकुलिशादिग्रन्थकर्तृ निगमान्त-देशिकमातुलाचार्यवादिहंसाम्बुदाचार्यवंशावतंसश्रीकाञ्चीनगरनायकताताचार्यभागिनेयवाजपेय-सर्वपृष्ठाप्तोर्यामादियज्वा (त्रि) वंशमौक्तिकीभवदप्पयाचार्यतनूभवस्य श्लेषयमकचक्रवर्तिनो रघुनाथयज्वनस्तनयेन वेङ्कटाचार्ययज्वना विरचिता श्रीवेदान्ताचार्यस्तुतिः सम्पूर्णा ।।

ĀCĀRYA-PAÑCĀŚAT

TRANSLATION

1. I adore the deity as well as the preceptor, (both) bearing the name *Veṅkaṭanātha*, one pervading the Vedānta and the other rambling in Vedānta. The former is known as the lord of Seśāgiri and the latter as the lord of all speeches.

2. I take refuge in the deity as well as in the preceptor, both of whom are known as Śrīmad (i.e. accompanied by Lakṣmī in one case and endowed with glory in the other) *Veṅkaṭanātha*, are marked with noble discus (Sudarśana) and big conch (Pañcajanya), and are abode of supreme bliss.

3. O noble speech ! praise the virtuous Bhāgavatas, the deity and the preceptor, whose glory is well-known in the Vedānta and who themselves take birth for redemption of the universe.

4. With the nectar of an account of Vedāntadeśika I purify my tongue which has been soiled with dirty and sticky mud i.e. praise of wicked kings.

5. May the wise, contemplating upon the two feet of the foremost of the Vedānta sages, honour this stotra (eulogy) which is the destroyer of inner darkness (ignorance).

6. Tired on account of great exertion caused by composing verses in praise of undeserving persons out of shamelessness due to greed, I, now plunge myself into the ocean of the nectar of Vedāntadeśika's life–story which is capable of delighting wisemen and also those who are free from three kinds of miseries.

7. I, whose tongue had become benumbed before this by describing insignificant characteristics of oceans, mountains, gardens, breezes, cupid (Kāma) etc., (now) compose this praise (*stava*) of Śrimān

Vedāntadeśika. Wisemen should forgive my speech if it is found unskilled anywhere.

8. On the one side is the master of all speech, lion among poets and logicians, the preceptor and on the other am I, an evil-minded person unskilled in properly making even three or four utterances. Still the devotion is prompting me to hasten in his praise by dispelling shyness caused by the ridicules of unskilled.

9. May the preceptor, who is a lion among poets and logicians, a receptacle of all learning, a Garuḍa for all evil-minded snakes, an assemblage of good fortunes, Sun for lotuses of beautiful poetry, an authority on the *Srībhāṣya* (of Rāmānuja) and an ocean producing the art of *Śaraṇāgati*, bestow immense good upon us.

10. Folding both the hands with devotion I pay obeisance to the preceptor, who is a lion among poets and logicians, a Mandāra tree for those who go to him for refuge, and whose compositions are interspersed with profuse charm of the upaniṣads, give appropriate blows to the opponents and are well known.

11. In every region there are numerous writers of compositions, but they do not stand in comparison with Vedāntadeśika; birds making humming sounds in various directions spread all around, but can they succeed in following the ways of Garuḍa.

12. Which man of taste would, after tasting with his ears *Kavi-tārkika-siṃha's* (lion among poets and logicians) skilled compositions, a rendezwous of the merits of perspiquity, vigour, loveliness and the like, and after repeatedly milking the juice of tranquillity, regard others who boast themselves of being poets as great.

13. I make salutations to the said Vedāntadeśika, monarch of poets and the king of champion logicians, who spelled out in one night one thousand verses in praise of the sandals of Madhuṛpu (the slayer of Madhu), the verses which are pleasing to *Sahṛdaya*-s and have robbed madhu of his glory.

14. That Vedānta which protects the three *Varnṇa*-s and other one (i.e. Draviḍa Vedānta), which protects all the four *Varṇa*-s, the essence of both of which became incomprehensible to the learned in the Kali age. The preceptor *Kavi-tārkika-siṃha* (lion among poets and logi-

cians) activised both of them. Who other than the sun is capable of illuminating the eyes ?

15. Obeisance to that highest universal teacher whose only wealth was Vedānta and who descended in the great line of the sage (Viśvāmitra), who was a lotus-born (Brahmā) having a single face taking upon himself the great task of creating another *Svarga* (heaven) and got from disciple Rāma, the chief of Solar race the position of being his teacher in the use of arms.

16. O learned men ! if there is a desire to plunge into the ocean of milk of Rāmānuja Philosophy, if there is an urge to tame the snakes of rising arrogance and of opposition to the doctrines of Vedānta or if you want to know as to what is contained in the *Rahasya-Kṛti*-s, then attach your mind to the lotus-feet of Vedāntadeśika.

17. Let Śrīmān Vedāntadeśika bestow upon me an abundance of blessings, Vedāntadeśika, whose waves of speech constitute the stage for Viṣṇu's devotion to show its dancing art, are like the lion's roar dispersing mighty elephants (opponents) engaged in a battle of disputations, help a person to cross over the vast river of worldly life and have put an end to the affliction caused to the Vedas by their misinterpretations.

18. Let Śrīmān Venkaṭanātha, jewel among preceptors be pleased to bestow upon me blessings in abundance, Venkaṭanātha, who is Garuḍa for the snakes of doctrines opposed to the Vedas and is a teacher of Vedāntavidyā and whose sayings, like a row of waves of the celestial Ganges, are purifying my mind which has been stained by all-pervading ignorance and is fickle and languid by its very nature.

19. Let the renowned poets compose prose or verse in plenty, but the utterances of Vedāntadeśika alone shower delight in the ears of learned men. Let a mass of creepers blow numerous flowers everyday, but they do not give us as much fragrance as does the Jāti creeper.

20. What difference does it make if a few persons having superficial knowledge put the works of Vedāntadeśika at par with the utterances of other poets. What excellence do the frogs find in the celestial Ganges (or *caraṇāmṛta* of Lord Viṣṇu) as compared to the water of a tank by crores of frolicking crabs and insects ?

21. If a few persons blind to the ways of diction since birth and uttering a couple of words with great effort court rivalry with the great poet Vedāntadeśika, author of innumerable works, then why should the fire-fly fight shy of entering into a battle with the Sun.

22. Good men have written *stotra*-s even about such poets as took to pride after writing only six or seven works and taking a long number of years in doing so. Which wise man would not glorify the great Vedāntadeśika who remained modest even after producing without any effort a century of jewels of writings.

23. After bowing down before all the Ācāryas beginning from the top of the golden mountain right upto Laṅkāpurī, I would request them with these modest words to tell me if they have seen anybody as good as Vedāntadeśika in his type of poetry, his methods of logical reasoning, Tantra and Vedānta. I earnestly beseach you kindly to tell me the truth.

24. Tormenting the hearts of holders of false beliefs let some such preceptor of Vedānta, whose greatness might be spreading on account of his loud and ear-pleasing sound (like that of a temple bell) and whom for that reason wise men rightly consider to be an incarnation of Viṣṇu's Bell, drive away from us the evil spirit of our inclination towards sin.

25. May the wise one known as Vedāntadeśika, the dispeller of the agony of the Śāstras caused by wicked egoing of apponents' views, possessor of a fully blossomed bunch of good quality, a universally honoured scholar, knower of all the Mantras and master of all knowledge, reside in my heart.

26. I worship the lovely feet of Vedāntadeśika who is a pleasure-garden for the science relating to *śaraṇāgati* to take rest, the feet which have turned red by the rubbing of stones in the row of crowns over the heads of opponents, the reasonings advanced by whom in support of their views have brought ruin upon them.

27. Just as a lion roaming about in a dense forest fills both the ears with a loud and deep roar and provides those who follow in his foot-steps with *Gaja-Muktā*-s by trampling down wicked and mad elephants, which have become dirty on account of ichor flowing from their temples, in the same way this lion (i.e. Vedāntadeśika) taking pleasure

in poetic compositions promotes the Vedic learning of both the Sanskrit and Draviḍa Vedas (or of all the four Vedas) and provides those who take refuge in his feet with the company of liberated souls by annihilating wicked persons who are intoxicated with pride and whose inside has become impure on account of their sins.

28. May the king of poets Śrī Venkaṭanatha, charmer of the snakes of opposite views, whose beautiful and faultless verses put to naught the passion of the art of poetry which was personified in the man known as Ḍiṇḍima, favour me with his teachings which are like the essence of honey-liquor.

29. That poet Venkaṭeśa who, by his utterances causes crooked persons to tremble, has taken to a virtuous path, has been blessed with mastery over Vedānta and bring nectar from Hari's presence just as Garuḍa by his thunderous voice makes snakes to tremble, always moves on the right path, has been blessed with the company of God whom all the Vedas lead to (i.e. Viṣṇu) and brought nectar from Indra's possession, is rightly known as Vainateya.

30. May the lion among poets and logicians Śrī Vedāntadeśika, who, on account of his proficiency in worshipping the lotus-feet of the Seer of the Draviḍ-Vedic School has attained perfection, who is like the wish-fulfilling tree for those who go to him for refuge and who is possessed of abundant lustre, bring immense good to us.

31. May the monarch of poets Śrī Venkaṭeśa, who has attained cleverness in the game of demolishing false doctrines of the opposite schools, the stream of whose saying sanctified by coming in contact with Rāmānuja's feet makes his worshippers to get rid of the pollution caused by their getting plunged in the mire of sensory objects, work for us to attain the *Abhirāmapada* (i.e. nearness to Viṣṇu).

32. May the stream of Vedāntadeśika's beautiful sayings, laden with the perfume of Madhu-demon's destroyers, (Lord Hayagriva's) lotus-feet which (on account of the surpassing sweetness) causes in the honey of the flowers of the Mādhavī creeper, which has been bent down by the gently shaking of the breeze having its abode in the caves of the Malaya mountain, drive away my afflictions.

33. Those people whose intellect has become mature on account of being born out of their intimacy with the divine utterances of Vedānta-

deśika, who have for all times placed their load of responsibilities over God Viṣṇu, whose vehicle is the enemy of Serpent-king (i.e. Garuḍa), break the hearts of the violent snakes of false doctrines.

34. Vedāntadeśika, who has defeated rambling opponents, establishes the glory in the three worlds even of Mukunda's beloved (Lakṣmī), who herself imparts permanent and extra ordinary glory to others and bestows on the believers worldy riches as well as salvation hereafter.

35. Day after day may I drink (enjoy) the teachings of Śrī Vedāntadeśika which break the pride of the waves of the celestial Ganges roaming about in dancing Śiva's matted hair, crush the miseries of the three worlds, are honoured by the enlightened like nectar and compete with the Kāmadhenu's milk.

36. Oh, how do not others feel ashamed in saying in assemblies before those virtuous men who are continuously holding the pearl-like teachings of Vedāntadeśika in the cavity of their ears that they too are poets.

37. Disputationists who are clever in tainting the core of the Vedas do not, after they have taken a dip in the stream of utterings af Vedāntadeśika, who is very intimate with the doctrines relating to all good people, who roam about in the interior of the Vedas, forget the essence of his doctrines.

38. Suffering by increasing inflictions I take refuge in the great preceptor who is deviod of an iota of sufferings, is always cheerful, protects the virtuous Brāhmaṇas by his deep pondering into the hundred schools of *Yajurveda*, is the son of Anantasūri and is pleasing to others as an afflicted person takes shelter under the glittering wish-yielding tree which has kindly deposed sprouts, protects good birds by its hundreds of branches and is laden with fragrance.

39. O tongue ! glorify that teacher of Vedānta (Vedāntadeśika) who is skilled in crushing the evil-minded snakes, is pleasing to those who bow down before him and whose doctrines have imparted power to others for going to Vaikuṇṭha just as the son of Vinatā (i.e. Garuḍa) is adept in crushing snakes, is the best amongst birds and whose wings provide others with the power to go to Vaikuṇṭha.

40. On account of his ability to demolish the false doctrines I consider Vedāntadeśika as Rāmacandra, Vedāntadeśika, who imparted dignity to *vāṇi*, is virtuous and is devoted to Rāmānuja's philosophy just as

Rāmacandra had the power to destroy the evil-minded Rākṣasas, established Bharata's glory, was virtuous and had always an eye to be seeing Lakṣamaṇa.

41. Devoted sincerely to the Dvaya Mantra, having good deeds to his credit, like Brahmā, the lion among poets and logicians, Śrī Vedāntadeśika makes the *trayī* which couched into two forms Sanskrit and Draviḍa to take innumerable forms.

42. Which virtuous man would opt for a preceptor other than this one, who by worshiping the horse-faced God (Hayagrīva), allays the Tamas-born pride of the evil-minded.

43. I adore my lord Śrī Vedāntadeśika who is endowed with clear-mindedness on account of an affulgence of Sattvaguṇa, whose riches consist of only self-surrender to Hari and who is even-minded towards a king and a beggar, wealth and straw, praise of his good qualities and censure and women and rocks.

44. May Śrī Vedāntadeśika, who is a pleasure-house of the Goddess of learning, is a Sun for blossoming of the lotus of non-attachment, a refuge for the essence of qualities of tranquility and self-restraint, an abode for rising compassion and a moon for illuminating secret docrines (or treasure of a secret art).

45. The heart of which virtuous person would not be pleased with Vedāntadeśika's *vāṇi* which destroys the sins which have been committed, is the giver of ninth Rasa (i.e. *Śānta*), is a torch for illuminating the import of *Śrībhāṣya* which is itself capable of unfolding the path for propagation of the renowned and weighty sayings of former teachers.

46. We take refuge in Śrī Vedāntadeśika who takes pleasure in recounting the good deeds of Vāsudeva, whose heart is a dwelling place for compassion, who is a resting place for morals and is born in Viśvāmitra-line.

47. Which discerning man would not eulogise this jewel of a man, Śrī Vedāntadeśika who illuminates everything by its lustre and was born of that gold-producing good family (i.e. Viśvāmitra-gotra).

48. May the flow of the steady speech proceeding from Vedāntadeśika, which is auspicious, rich in beautiful words, tempering the roaring

sound of pervese adversaries, making the speech of virtuous men flow, respected among learned men for its savouriness and competent to bestow good fortune destroy the multitude of causeful and causeless sins along with passions and miseries accompanying them.

49. Such are the sayings of Śrī Vedāntadeśika. They set aside the utterances of Brahman (i.e. Yoga-philosophy), clearly undo the course of Śaiva system, break down the sayings of Bhāṭṭa school (of Mīmāṃsā philosophy), put a stop to the speedily running tradition of Guru's system (Prābhākar school of Mīmāṃsā philosophy), make the Māyāvāda (Advaita system of Vedānta philosophy) fade out, destroy the contradictory statements of Buddhist philosophy and are skilful in establishing the lucid doctrines of the Vedas.

50. On the rise of this preceptor-king who is like a moon churned out of the ocean of the mature sayings of Śrī Rāmānuja, the utterances of the holders of doctrines based on false reasoning went down, the Buddhist system became very lean, the Śaiva *mārga* lost its supporting strength, the Jaina philosophical doctrines were reduced to extreme thinness, the system propounded by Madhva etc. melted away, and the path laid down by Madhva and others on being eroded by the demolishing this doctrines (wings) got disturbed.

51. Śrī Venkateśa is an elephant driver's hook for controling the herd of elephants representing the devotee's sins, a divine *Araṇi* (wood stick for generating fire) for kindling the fire of wisdom, a way (of life) applauded by those endowed with Sattva-guṇa, a crest jewel of the *Sarvajñas* (all knowing persons), a sun for completely cutting down the internal darkness, a possessor of an inflamed fire-like complexion and is a thunder-bolt for smashing the pride-hill of the propounders of false doctrines.

52. May that preceptor of Vedānta, who, for acquiring metaphysical knowledge, resorted to both the Rāmānujas, one holding the threefold staff of a Sanyāsin and the other born in Atri-gotra, be for our bliss.

53. The destroyer of the pride of the poets Śrī Vedāntadeśika shines from the Setubandha Rameśwara right upto the Kailāsa mountain.

54. Veṅkaṭādhvarin, the son of the Ātreyagotra-born wise and renowned Raghunātha Dīkṣita, who himself was a son of Śrī Śrīnivāseṣṭin the sister's son of Śrī Tātādhvarin and who was always awake, praised Śrī Vedāntadeśika with these beautiful fifty verses.

55. The lotus-eyed (Viṣṇu) lives in the hearts of those pious persons who early in the morning repeatedly recite this Vedāntāryastava which is pleasing to the learned, his wife Lakṣmī makes her abode in their houses and the wife of the Brahmen (the one born from him) i.e. Sarasvatī resides in their mouths and his dart keeps away.

Here ends *Ācārya–Pañcāśat* composed by Veṅkaṭādhvarin, an ornament of Atrigotra and the son of Raghunātha Dīkṣita.

NOTES

1. अशेषगिरिधुर्यम्

This refers to Vedāntadeśika's multi-lingual knowledge. Vedāntadeśika Himself mentions this fact in the *Saṃkalpasūryodaya*. Presenting *Rāmānuja* as Guru and himself as Śiṣya, Vedāntadeśika does in the form of a dialogue between the two, say—

शिष्य :—भगवन् ! इतः प्रसार्यतां दृष्टिः,
माहाराष्ट्रीं मागधीं शौरसेनीं लाटीं गौडीमित्थमन्यादृशीञ्च ।।
अङ्गीकुर्वन्त्यागमीकृत्य दत्तां हास्यां भाषां हन्त वुद्धार्हदाद्यैः ५७ ।।
अहं त्वशेषभाषावेदी तत्तदभ्यस्तभाषयाऽपि तार्किकानेतान् प्रतिक्षेप्स्यामि ।
वदन्ति हि पिशाचानां पिशाचभाषयैवोत्तरं देयमिति ।

Saṃkalpasūryodaya, 2

4. श्रुत्यन्तदेशिक
See 25 (i)

श्रुत्यन्तदेशिकोदन्त—

This refers to a very interesting episode. Vidyāraṇya, a great scholar of Advaita, freed the princess of Vijayanagar kingdom from the possession of a Brahma-rākṣasa. He was rewarded with the ministership of the kingdom. Vidyāraṇya invited Vedāntadeśika, who was leading a mendicant's life, to the court of the king of Vijayanagar with a view to rid him (Vedāntadeśika) of poverty. Turning down the offer, Vedāntadeśika sent his reply in five verses, known as *Vairāgyapañcakam*, which starts with the following well-known verse—

क्षोणीकोणशतांशपालनकलादुर्वारगर्वानल–
क्षुभ्यत्क्षुद्रनरेन्द्रचाटुरचनां धन्यां न मन्यामहे ।
देवं सेवितुमेव निश्चिनुमहे योऽसौ दयालुः पुरा
धान्यामुष्टिमुचे कुचेलमुनये दत्ते स्म वित्तेशताम् ।।

5. त्रय्यन्तसूरीन्द्र
   See 25 (i)

6. निगमचूडागुरु
   (See 25 (i)

कथासुधापाथोराशि
   (See 4)

8. कविकथककण्ठीरवगुरु :

Vedântadeśika himself refers to similar titles in his works. For example—

(a) कार्यः कथाहवकुतूहलिभिः परेषां
    कर्णे स एष कवितार्किकसिंहनादः ॥
                                        यतिराज सप्ततिः, ७२

(b) वागर्थसिद्धिहेतोः पठत ह्यग्रीवसंस्तुतिं भक्त्या ।
    कवितार्किककेसरिणा वेङ्कटनाथेन विरचितामेताम् ॥
                                        ह्यग्रीवस्तोत्रम्, 33

(c) इति कवितार्किककेसरिवेदान्ताचार्यवेङ्कटेशविरचितम् ।
    सुभगमच्युतशतकं सहृदयहृदयेषु शोभतां समग्रगुणम् ॥
                                        अच्युतशतकम्, 101

(d) कविकथकसिंह इत्थं त्रय्यन्ताचार्य इत्यभिख्यातः ।
    व्यवृणुत यामुनविहितां रमास्तुतिं वेङ्कटेशकविः ॥
                                        चतुःश्लोकीभाष्यम् अन्त्यं पद्यम्

(e) कविकथकसिंहकथितं कठोरसुकुमारगुम्भगम्भीरम् ।
    भवभयभेषजमेतत्पठत महावीरवैभवं सुधियः ॥
                                        रघुवीरगद्यम्, अन्त्यं पद्यम्

(f) सैकां पञ्चाशतं यामतनुत विनतानन्दनं नन्दयिष्यन् ।
    कृत्वा मौलौ तदाज्ञां कविकथकघटाकेसरी वेङ्कटेशः ॥
                                        गरुडपञ्चाशत्, 52

(g) अगणि सदसि सद्भिर्यः समस्यासहस्री ।
कविकथकमृगेन्द्रः सर्वतन्त्रस्वतन्त्रः ॥
स्तोत्ररत्नभाष्यम्, अन्त्यं पद्यम्

(h) व्यतनुत यदुवीरप्रीतिमिच्छन् प्रभूताम् ।
कविकथकमृगेन्द्रः क्षेमदं काव्यरत्नम् ॥
यादवाभ्युदयम्, 24.97

The title कवितार्किकसिंह (lion among poets and logicians) was given to him by Sudarśana Bhaṭṭa, author of श्रुतप्रकाशिका a renowned commentary of *Śribhāṣya* of Rāmānuja, and other scholars of *Viśiṣṭādvaita*, since he had no match in the field of poetry and śāstras.

Guruparamparāprabhāva describes a few episodes regarding this title—

(i) Kṛṣṇa Miśra, a scholar-poet from North came for Śastrārtha with Vedāntadeśika. Vedāntadeśika defeated him in a three-day Śāstrārtha. Kṛṣṇa Miśra, thereupon, proposed to show him next day his drama *Prabodhacandro-daya*. Vedāntadeśika also proposed to show him next day his drama *Saṃkalpa-sūryodaya*. Vedāntadeśika, without seeing *Prabodhacandrodaya* that very night wrote his drama *Saṃkalapasūryodaya* refuting therein the thesis of *Probodha-candrodaya*. Astonished Kṛṣṇa Miśra, thus, realized the correctness of the title '*Kavi-tārkika-Siṃha*,.

(ii) Hearing the defeat of Kṛṣṇa Miśra a poet named Ḍinḍima came and showed his *Rāmābhyudaya* to Vedāntadeśika. Vedāntadeśika also showed him *Yādavābhyudaya* and *Hamsasandeśa*. Ḍinḍima declared him *Kavi-tārkika-Siṃha*.

(iii) Once in Śrī Rangam temple Saumya Jāmātṛ Nainar younger brother of Śrī Lokācārya challenged Vedāntadeśika in a poetic duel with the declaration that only one, who could write 1000 verses in a single night would be called *Kavi-tārkika-Siṃha*. The challenge was accepted. Tengalai Ācārya Saumya Jāmātṛ Nāinār could compose only 300 verses of his *Pada-kamala-sahasra* during the whole of the night, while Vedāntadeśika completed his *Pādukāsahasra* in only second quarter (prahara) of the night. Thus the title of *Kavi-tārkika-siṃha* of Vedāntadeśika was established.

[1] सूत्रधार :—आर्ये ! किं न श्रुतमिदं ते ? अस्ति खलु सकललोकसम्भावनीयस्य विश्वातिशायिनो विश्वामित्रगोत्रभूषणस्य विशुद्धविद्याविहारपुण्डरीकस्य पुण्डरीकाक्षसोमसुतसम्भव–

स्यानन्तगुणशेवधेरनन्तसूरेरात्मसम्भवः श्रीरङ्गराजदिव्याज्ञालब्धवेदान्ताचार्यपदः कवितार्किकसिंह इति प्रख्यातगुणसमाख्यः छात्रजननिबद्धजैत्रध्वजप्रसाधितदशदिशासौधः सर्वतन्त्रसङ्कटप्रशमन-विशङ्कटमतिः श्रीमद्वेङ्कटनाथो नाम कविः । सङ्कल्पसूर्योदय, प्रस्तावना

9. कविकथककण्ठीरवगुरुः
   See 8

10. कविकथकसिंहार्यगुरवे
   See 8

11. त्रयीचूडाचार्यैः
   See 25 (i)

13. कथकरथिकानामधिपतिम्
   See 8

सहस्रेण श्लोकैः सहृदयसुखैरेकनिशया ।
मधुश्रीहृद्भिर्यो मधुरिपुपदत्रद्वयमनौत् ।
   See 8 (iii)

14. कविकथकहर्यक्षगुरुणा
   See 8

17. वेदशिरोगुरुः
   See 25 (i)

19. श्रुतिमौलिदेशिकगिरः
   See 25 (i)

20. त्रय्यन्तार्यनिबन्धनानि
   See 25 (i)

21. निगमाञ्चलार्यकविना
   See 25 (i)

22. निगमान्तदेशिकमणिर्
   See 25 (i)

23. आगमान्तगुरुणा
   See 25 (i)

24. वेदान्तसूरिः

See 25 (i)

विष्णुघण्टावतारम् ।

In the Śrivaiṣṇava tradition Vedāntadeśika is considered to be an incarnation of the Bell of Lord Viṣṇu (Lord Veṅkateśvara of Tirupati). According to *Guruparamparāprabhāva*, which records the *Ghaṇṭāvatāra*-episode, Lord Veṅkaṭeśa instructed Śrī Anantasūri (Vedāntadeśika's father) in a dream to visit Venkaṭācala to be blessed with a son. His wife Totārambā (Vedāntadeśika's mother) also got the same instruction in her dream from a chaste woman. Accordingly both proceeded on a pilgrimage to Veṅkaṭācala. There, in the night Śrī Anantasūri dreamt a dream, in which Lord in the form of a child gave him a bell and said that he was giving him a wonderful son. Anantasūri gave that bell to his wife, who swallowed it. In the morning Anantasūri narrated this dream to his wife, who also had dreamt the same dream. At that time authorities of the temple found on that morning that the bell placed for Lord's worship was missing. Suspecting temple-priests behind the theft, the authorities of the temple were bent upon punishing them. One of them narrated the dream but the authorities did not trust him. One Śailasvāmin, a Sanyāsin, also narrated his dream experience of the same nature. The couple were also summoned to testify to the reports. They narrated their own dreams accurately to the authorities. And thereupon. no action was taken against the priests. The couple, thereafter, returned to Kāñcheepuram. After full 12 years of pregnancy Totārambā gave birth to a son in Kali era 4371 and named him after the name of Veṅkaṭanātha, whose *Ghaṇṭāvatāra* he was.

Vedāntadeśika himself refers to this incident in the following words :

वित्रासिनी विबुधवैरिवरूथिनीनां
पद्मासनेन परिचारविधौ प्रयुक्ता ।
उत्प्रेक्ष्यते बुधजनैरुपपत्तिभूम्ना
घण्टा हरेः समजनिष्ट यदात्मनेति ।।

Saṃkalpasūryodaya, 1.14

25. वेदचूडार्यनामा and सर्वतन्त्रस्वतन्त्रः

Regarding these titles of Veṅkaṭanātha *Guruparamparāprabhāva* records as follows—(i) pleased with his competent expositions of *Śrībhāṣya* etc.

Lord Śrī Ranganātha, through his priest, conveyed to Veṅkaṭanātha that he was giving a unique title of Vedāntadeśika to him. Veṅkaṭanātha gladly and humbly acknowledged Lord's grace.

Vedāntadeśika has himself mentioned this incident in his *Saṃkalpa-sūryodaya*—

श्रीरङ्गराजदिव्याज्ञालब्धवेदान्ताचार्यपद......................................श्रीमद्–वेङ्कटनाथो नाम कविः ।

Saṃkalpasūryodaya, Prastāvanā

(ii) Thereafter, Vedāntadeśika, along with large number of admirers went for a *darśana* of Raṅganāyikā Mahā lakṣmī. Mahālakṣmī, through the priest, said to him that although the title given to him by Lord Śrī Raṅganātha was very appropriate, she was also pleased to decorate him with the title *Sarva-tantra-svatantra*, since only he was competent in preserving the *Śrivaiṣṇava siddhānta*.

There are a few episodes recorded in the *Guruparamparāprabhāva* in connection with the title *Sarva-tantra-svatantra* :—

(a) Once, at Kāñcheepuram, a snake-charmer challenged Vedānta-deśika to prove his all-round-genius (*Sarva-tantra-svatantratva*) by winning him over in the art of snake-charming. On the insistence of his disciples to accept the challenge Vedāntadeśika drew seven lines and asked the snake-charmer to show the strength of his snakes. He, then, let loose many poisonous snakes against Vedāntadeśika, but all died after crossing only one or two lines. Angered by this, the snake-charmer let loose other powerful snakes against him, but all of them died after crossing five or six lines. Thereupon the snake-charmer let loose the most venomous snake under his possession, named Śaṃkhapāla. It crossed all the seven lines and was just about to attack Vedāntadeśika. Then Garuḍa, invoked by him with an instantaneous hymn *Garuḍadaṇḍaka,* took the snake away. The defeated snake-charmer, then, requested Vedāntadeśika to return the snake. Vedānta-deśika, praised Garuḍa with his *Garuḍapañcāśat*, and Garuḍa, to the great surprise of the snake-charmer, returned the snake.

The snake-charmer then adopted another method of harming Vedānta-deśikā. He drank plenty of water from the near-by tank, causing Vedānta-deśika severe stomach-ache. Vedāntadeśika understood the trick. He scratched a near by pillar with his nail and caused the drunk water to flow

from the pillar. Bewildered by this, the snake-charmer, recognised Vedānta-deśika as a genius of all the sciences i.e. *Sarva-tantra-svatantra.*

(b) Once, at Tiruvāhīndrapuram, a mason challenged Vedāntadeśika to prove his *Sarva-tantra-svatantratva* by constructing a well. To the great surprise of the mason, Vedāntadeśika constructed a well as described by him and established the propriety of his title *Sarva-tantra-svatantra.*

26. वेदान्तसूरिः
See 25 (i)

28. गलितकवनविद्याचण्डिमा डिण्डिमाख्यः
See 9 (ii)

30. कविकथकमृगेन्द्रः
See 8

32. श्रुतिशिरोगुरु
See 25 (i)

33. अकृतकभारतीशिखरदेशिक
See 25 (i)

34. त्रयीमकुटदेशिकः
See 25 (i)

35. अनुश्रवशिरोगुरोर् धयेयम्
See 25 (i)–धे पाने (To drink)

36. श्रुतिमकुटगुरु
See 25 (ii)

37. निगमान्तगुरु
See 25 (ii)

38. अनन्तगुरुनन्दनम्
Son of Anantasūri i.e. Vedāntadeśika

39. परमागममौलिदेशिकम्
See 25 (ii)

40. निगमान्तार्य

See 25 (i)

41. त्रयीमपि द्राविडसंस्कृतात्मना

Dravida Veda means revelations of the Alwars. These revelations have the same authority in the Śrivaiṣṇava religion and philosphy as the Vedas. Thus, two Vedāntas, i.e. Sanskrit and Dravida, known as *Ubhaya-vedānta* formed the background of the Śrivaiṣṇava religion and philosophy.

45. नवमरसदा—

Śānta is the ninth *Rasa*. There is a controversy in Sanskrit poetics regarding the existence of *Śānta Rasa*. Vedāntadeśika has very strongly advocated the existence of the ninth *Rasa* in the following words—

नटी :—(सानन्दम्) जुत्तं एव्व एदं वाहित्तं अय्यस्य। तह वि संतो णाम रसो णत्थित्ति गंधव्वा अमदेसिएहिं समत्थिज्जइ। ता एत्थ कहं तारिसस्स रसस्स णिवेसो। (युक्तमेवैतद् व्याहृतमार्यस्य, तथापि शान्तो नाम रसो नास्तीति गन्धर्वागमदेशिकैः समर्थ्यते) तस्मादत्र कथं तादृशस्य रसस्य निवेशः।

सूत्रधार :—(सावज्ञावहित्थम्) आर्ये, न खलु सम्भावयामि तानहं भरतमतपारदृश्वनः (विमृश्य)

अथवा तादृशान् सभ्यान् मत्वा जगति दुर्लभान्।

शङ्के शान्तरसोल्लासमशक्यमभिमेनिरे ॥१८॥

Saṃkalpasūryodaya. Prastāvanā

46. त्रयीशिरोदेशिकान्

See 25 (i)

47. वेदमौलिगुरु

See 25 (i)

48. श्रुतिशिखरगुरु

See 25 (i)

49. त्रय्यन्तार्य

See 25 (i)

52. वेदान्तगुरु
See 25 (i)

त्रिवंशोद्वहं

Vaiṣṇava Sanyāsins carry three sticks, that is why they are called Tridaṇḍins.

BOOK REVIEWS

AN ENCYCLOPAEDIC DICTIONARY OF SANSKRIT ON HISTORIC PRINCIPLES vol I, part iii and vol, II part i. Deccan College Post Graduate and Research Institute 1979. General Editor, A. M. Ghatage, Retired Professor of General linguistics, University of poona.

Reviewed by the late Prof. K. A. S. Iyer.

I concluded my review of vol I, part i and ii of this dictionary in this very Journal (Vol.VIII, Part I and II July 1976-Jan 1977) with these words; "All that Sanskritists in India or elsewhere can now desire is that the publication of the work should be completed within a reasonable time. One feels that with Prof. A. M. Ghatage as the General Editor, there is a good chance of this happening. If it does, the present reviewer has no doubt that this Dictionary will be found on the shelves of advanced Sanskrit scholars for atleast a century". The hope which I had expressed in this conclusion is well on its way to being fulfilled because since I wrote it Vol. I, pt. iii and Vol.II,pt. i have been published without any unduly long interval between the two. The two new parts share-all the main features of the two parts previously published and which have been described in the review already published referred above. There is the same pattern of entering the meanings :–first a numbered summary of them, followed by quotations from the literature to illustrate them, arranged historically and accordinng to the number in the summary of meanings. There is the same reference to Mayorhofer, Debrunner, traditional Kośas like that of Amara, Halāyudha, Medinī etc. Where the meanings are quite distinct, the vocable is made into a separate numbered entry. Thus for "Aja" there are four separate entries (Vol. II, Pt. i, pp 722–724). All this adds considerably to the value and usefulness of the work.

THE KRAMA TANTRICISM OF KASHMIR, Vol. I. Dr. Navjivan Rastogi, Published by M/s. Motilal Banarsidass, Delhi : Varanasi : Patna ; First Edition 1979, PP. XXIV+297, Price Rs. 55.00

Reviewed by Dr. Ashok Kumar Kalia, Deptt. of Sanskrit and Prakrit Languages, University of Lucknow (India)

Of late there has been mushroom growth of books to cater the increasing appetite for tantricism. Such has been the craze that many works of dubious value have found currency. It is, therefore, very refreshing to see a sincere study, like the one in hand, on a relatively untouched aspect of the tantric culture.

Kashmir Shaivism, a synthetic nomenclature for various tantric creeds, has been in a very real sense backbone of tantricism in India. Abhinavagupta's (10th Century) *Tantrāloka* (i. e. Light of tantras), a 12–volume magnum opus covering practically all the aspects of tantric discipline, bears ample testimony to it. The Krama system is a sub–system (or an integral branch) of Kashmira Shaivism where the different strands of the Shaiva philosophy, the "Shākta or esotericism and tantric synoptic view of life are interknitted together." The present work is directly addressed to the unveiling of this unexplored realm. It is primarily analytical in approach, but the critical insight of the author is amply manifest as and when the occasion so demanded.

The work under review constitutes the First volume devoted to historical reconstruction of the Krama system in the larger context of the history of Kashmir Shaivism to be followed by the Second volume essaying the reconstruction of the Krama Metaphysics. In so doing the author seems to have gone through and utilized most of the literature on the subject whether printed or unpublished.

The subjcet matter of the volume One, which is a historical and general survey of the Krama system, is distributed over seven chapters affording close look into its distinctness, variety of its appelations, its tantric essence, mutual exchange with and impact of other philosophical and tantric systems its different traditions and sub–schools, its sources and literature and ultimately dtermining the Krama's place in the wisder framework of Kashmir Shaivism and tantric discipline.

Although in a tantric study it is very difficult to totally avoid obscurity of expression and occult phraseology, the author has been quite successful in

presenting the subjcet-matter in a neatly balanced language. I feel the author has largely succeeded in his mission to present his research work as a ground work of the Krama system in the wider context of Kashmir Shaivism as well as Indian tantricism. The scholarly world will keenly await the Second volume of the present work constituting the philosophical analysis because, to quote the author, 'The two volumes together form an integral whole and need be perused as such.' The book, though apparently meant for Sanskrit knowing people, may be profitably used even by those who have no command over Sanskrit.

The work is nicely got-up. The several indices towards the end add to its usefulness.

INSCRIPTIONS OF ANCIENT ASSAM by Dr. Mukunda Madhava Sharma. Published by the Department of Publication, Gauhati University, 1978. PP. XVIII+37+329 with LXVII Plates. Price Rs. 70.00

Reviewed by Dr. J. P. Sinha, Deptt. of Sanskrit and Prakrit Languages, University of Lucknow (India)

Prof. A. L. Basham in his foreword to the work under review has observed that 'in the study of the earlier history of any civilized region of the earth's surface inscriptions form an important class of sources which cannot be ignored if we want our picture of the past to be as complete and reliable as possible'. It is, therefore, in the fitness of things that the department of History, University of Gauhati should have prepared a scheme of collection and publication of source materials for the history of Assam. The persons responsible for preparing this scheme have given a proof of their prudence in choosing a right person for a right job. The learned editor of the present work, Dr. Mukunda Madhava Sharma, is an erudite and dedicated scholar of Sanskrit language and literature, which is quite evident from his Introduction to the present work.

It contains an Agni-Videgha Māthava episode, a discussion on the word *Prāgjyotiṣa* of the *Śāṃkhāyana Gṛhyasaṃgraha*, a survey of source material, the Naraka episode in the *Mahābhārata*, the references to Bhagadatta in the *Mahābhārata*, the Naraka legend in the Purāṇas, the legend of Bāṇa, Puranic

references to Prāgjyotiṣa and Kāmarūpa, source material in secular literature, the Tantric literature, epigraphical Sources, the local Epigraphics, an evidence of the *Rājataraṅgiṇi*, the Corāṭbāri grant of Ratnapāla, the language of the local epigraphs, Genealogy, the Bhauma Varman family: (the family of Puṣyavarman, the immediate successor of Bhāskaravarman, the Mleccha dynasty (or of time of Salastambha), ethnic identity of the Mleccha dynasty, the Brahmapāla dynasty and the later rulers.

In his study of various legends referred to above the editor has amply proved his grasp of the Sanskrit literature including the *Mahābhārata* and the Purāṇas; the various dynasties discussed by him have shown his knowledge of history and his attempt to give some instances of linguistic irregularity and Prākritism of the inscriptions to convey the idea of the presence of a local Prākrit and of process of the growth of the Assamese language goes a long way to prove that the author has got a commendable command over linguistic structure of Sanskrit on the one hand and various Prākrits including the modern Assamese on the other. Besides compiling the inscriptions which are directly connected with the ancient history of Assam, the learned editor, in the Introduction of the work under review, has given a brief account of all those inscriptions which have even a remote bearing upon the history of the region. These inscriptions are:

1. Allahabad Stone Pillar Inscription of Samudragupta.
2. Mandasor Stone Pillar Inscription of Yaśodharman.
3. Aphsad stone Inscription of Ādityasena
4. Kathmandu Paśupati Temple Inscription of Jayadeva II.
5. Samgad Inscription of the Rāṣṭrakūṭa king Dantidurga.
6. Bhagalpur Grant of Nārāyaṇapāla of Gauḍa.
7. The Grant of the Gaṅga king Avantivarman.
8. Paścimbhāg Copper Plate Grant of Śrīcandra.
9. Belava Grant of Bhojavarman.
10. Deopāra Inscription of Vijayasena.
11. Mādhāinagar Grant of Lakṣmaṇasena.
12. Silimpur Stone Slab Inscription of the time of Jayapāladeva.
13. Rajaghat Inscription of Bhimadeva.
14. Maināmatī Plates of Ladaha Candra.
15. Maināmati Plate of Govinda Chandra:

22 Inscriptions contained in the present work are:

1. Umāchal Rock Inscription of Surendravarman.
2. Bargaṅga Rock Inscription of the time of Bhūtivarman.

3. Dubi Copper Plates of Bhāskaravarman.
4. Seal attached to the Dubi c. p. of Bhāskaravarman.
5. The Nālandā clay seals of Bhāskaravarman.
6. Nidhanpur Copper Plates of Bhāskaravarman.
7. Tezpur Rock Inscription of Harjarvarman.
8. Hāyuṅthal Copper Plates of Harjaravarman.
9. Tezpur Copper Plates of Vanamāla.
10. The Parabatīya Copper Plates of Vanamālavarmadeva.
11. The Uttarbarbil Copper Plates of Balavarman III.
12. The Navgang Copper Plates Grant of Balavarman III.
13. The Baragāon Copper Plate Grant of Ratnapāla.
14. The Suwālkuchi Copper Plate Grant of Ratnapāla.
15. The Gauhati Copper Plate Grant of Indrapāla
16. The Guvākuchi Copper Plate Grant of Indrapāla.
17. The Gachtal Copper Plate Grant of Gopālavarman.
18. Khanāmukh Copper Plates of Dharmapāla.
19. Subhaṅkarapātaka Copper Plates of Dharmapāla.
20. Puṣpabhadrā Copper Plate Grant of Dharmapāla.
21. Kamauli Copper Plate Grant of Vaidyadeva.
22. Assam Plates of Vallabhadeva.

In addition, the following five inscriptions are contained in the appendix:

1. Nagājari Khanikargāon Fragmentary Stone Inscription.
2. Deopāṇi Viṣṇu Image Inscription.
3. Śaṅkara Nārāyaṇa Stone Image Inscription.
4. Harihara Stone Image Inscription.
5. Ulubārī Copper Plates of Balavarman. III.

All these Inscriptions are prefixed with a brief Introduction ; most of them contain their Place, References, Language, Description, Script, History and Metres and are suffixed with a faithful translation, a study and exhaustive notes, which at several places give identical verses found in other works. An Index and an Addenda et Corrigenda appended to the work makes the book more readable. Sixty Plates annexed in the end of the work have enhanced the worth of the book. It is hoped that all the readers of the book will agree with the opinion exprrssed by prof. A. L. Basham in the Preface to the book, where he says that, 'by bringing together these inscriptions in a single volume and providing a full analysis, notes and accurate translations for each of them, Professor Sharma has produced an invaluable source book for the serious student of Assamese history, a book which, incidentally, may be read with

interest and pleasure even by those who cannot follow the Sanskrit originals.'

Excepting a few misprints here and there, the book is nicely printed and has an attractive get-up. The University of Gauhati has done great service to the students of Sanskrit and History alike by bringing out this valuable book and pricing it quite reasonably.

THE PRĀBHĀKARA SCHOOL OF PŪRVAMĪMṂSĀ by M. M. Ganganatha Jha, first published in 1911. Reprinted by M/S. Moti Lal Banarsi Dass, Indological Publishers and Book sellers, Bungalaw Road, Jawahar Nagar, Delhi-110007, 1978. pp. XV+317. Price Rs. 45.00

Reviewed by Dr. J. P. Sinha, Deptt. of Sanskrit and Prakrit Languages, University of Lucknow (India).

The book under review was first published as early as in 1911. It was written by a great scholar who was trained in oriental as well as in occidental systems of Sanskrit learning. The book was written at a time when nothing was available upon the Prābhākara school of Mīmāṃsā in any modern language. So far as the importance of this work is concerned, I reproduce below the views of the author himself, who claims that it represents the first attempt in more than one directions, a few of which may be noted here :

(1) In no work, not even in the innumerable *prakaraṇagranthas* in Sanskrit, is the whole Mīmāṃsāśāstra found explained in the systematic and connected way in which it is presented here.

(2) No work known to exist is found to contrast the views of the two sister schools on all points.

(3) The bearing of Mīmāṃsā upon legal literature is not found brought out, in the manner in which it is done in this work.

(4) This is the first attempt at a systematic account of the Prābhākara system. There is no work known to the modern world which affords a detailed account of what that system is; the *Prakaraṇapañcikā* confining itself only to a few philosophical points, and a very few of the purely Mīmāṃsā topics.

The work is divided into the following five chapters—

1. The Beginning of Mīmāṃsā
2. Psychology and Metaphysics
3. Analytical Account of the Śāstra
4. Sacrifices
5. Bearing of Mīmāṃsā-Śāstra on Legal Literature.

Out of these, Chapters II and III are divided into Sections, some of which are subdivided into sub-sections. Chapter II consists of the three sections and Chapter III comprises 11 Sections and their sub-sections.

The learned author of the work has tried successfully to present a consecutive account of all that is contained in the original work of Mīmāṃsā śāstra such as *Śabarabhāṣya*, *Bṛhati*, *Prakaraṇapañcikā*, *Ṛjuvimalā* of Shalikanatha and *Nyāyamālāvistara* of Madhvāchārya.

In Chapter I the author has traced the beginning of Mīmāṃsa śāstra and has given an introduction of the original *sūtra*-s and their commentaries. He has also thrown ample light on Prabhakara and his position in relation to Kumārila.

Chapter II deals with the views of Prabhakara bearing upon subjects, psychological and metaphysical. The more important topics discussed under this chapter are :Nature of cognition, five forms of valid cognition, viz, Perception, Inferential cognition, Verbal cognition, Anology and Presumption and self.

Analytical Account of the Mīmāṃsā śāstra is the subject matter of chapter III. Herein the author has discussed the means of knowing *Dharma*, differentiation of Actions and Texts; mutual subserviency among Actions; motive of Actions; order of Performance; those who are entitled to perform Sacrifices; transference of Details; modification; annulment or suspension of details; *samuccaya* or combination, meaning of the negative word, *tantra* and *Āvāpa*; particular cases of *tantra* and *Āvāpa* and *prsaṅga* or extended *tantra*.

The topics discussed under chapter IV are the actions classed under *Dharma*; difference between *yāga*, *dāna*, *homa*; postulation and ascertainment of the deity of sacrifices; classification of sacrifices; *iṣṭi*, *pākayajña*, *somayajña* and detailed account of *Darśa-Pūrṇamāsa* and *Agniṣṭoma*.

Chapter V deals with the bearing of Mīmāṃsā Śāstra on legal literature, specially the law relating to evidence, joint concern, inheritence, sources of proprietory right and adoption.

Although seven decades have elapsed since the work first saw the light of the day, its relevance and importance are the same as they were at that time. M/S. MotiLal Banarsi Dass have done yeoman's service to the cause of Sanskrit learning by reprinting the book and making it available to the students of Indian Philosophy. The book is neatly printed, nicely got up and moderately priced. The scheme of transliteration, however, needed a little revision. While reprinting the book the publishers would have done well by adopting the latest scheme of transliteration, which is accepted by the scholars all over the world. Perhaps the Publishers preferred to let the scheme of transliteration adopted by the great scholar unaltered.

A DESCRIPTIVE CATALOGUE OF POETS QUOTED IN SANSKRIT ANTHOLOGIES AND INSCRIPTIONS by Prof. Ludwik Sternbach. Published by M/S. Otto Harrasowitz, Wiesbaden (F. R. G.). Vol. I: Numbers 1-704, Aṃśudhara-Dhoyi. pp. XXXI+451. 1978. ; Vol. II: Numbers 705-1943, Nakula-Hevidhanesora. pp. 681, 1980.

Reviewed by Dr. J. P. Sinha, Deptt. of Sanskrit and Prakrit Languages, University of Lucknow (India)

The title of the book under review is self-introductory. It has 704 entries in Vol. I and 1239 entries in Vol. II. Thus the total number of entries in both Volumes, combined together, is 1943.

In the Introduction, which makes a part of Vol. 1, the author has discussed the following topics:

1. Value of anthologies and inscriptions for the study of Sanskrit Literature.
2. Main anthologies used in the *Catalogue*.
3. Ancillary sources.
4. Dating of authors included in the anthologies.
5. Attributions included in anthologies.
6. Poets quoted in anthologies. Corrections to be made.
7. Well-known authors quoted in anthologies and their works.
8. "New verses" of well-known poets.
9. Anonymously quoted verses by well-known authors.
10. Anthologies as thesaurus of poetry.

11. Technical verses.
12. Quotations from other literary works.
13. Authors of technical treatises as poets.
14. Inscriptions.
15. Presentation of the *Catalogue*.

The *Catalogue* is prepared on the basis of 22 main anthologies listed under two categories--classical anthologies and the Medieval and younger anthologies. The anthologies which have been put under the first category are;

i. *Subhāṣitaratnakoṣa* of Vidyākara.
ii. *Kavīndravacana-samuccaya*.
iii. *Saduktikarṇāmṛta* of Śrīdharadāsa.
iv. *Sūktimuktāvali* of Jalhaṇa.
v. *Śārṅgadharapaddhati*.
vi. *Subhāṣitāvali* of Vallabhadeva.
vii. *Prasannasāhityaratnākara* of Nandana.
viii. *Vidagdhajanavallabha* of Vallabhadeva.
ix. *Sūktiratnahāra* of Sūrya.
x. *Subhāṣitasudhānidhi* of Sāyaṇa.
xi. *Padyāvali* of Rūpagoswāmin.

Those listed under the second catagory are:

i. *Śṛṅgārālāpa*.
ii. *Padyaracanā* of Lākṣmaṇabhaṭṭa Āṅkolakara.
iii. *Rasikajīvana* of Gadadharabhaṭṭa.
iv. *Subhāṣitahārāvalī* of Harikavi.
v. *Padyaveṇi* of Veṇīdatta.
vi. *Sūktisundara* of Sundaradeva.
vii. *Sabhyālaṅkaraṇa* of Govindajit.
viii. *Padyāmṛta-taraṅgiṇi* of Haribhāskara.
ix. *Subhāṣita-sāra-samuccaya*.
x. *Subhāṣita-savaskṛta-śloka*.
xi. *Vidyākara-sāhasraka* of Vidyākaramiśra.

Besides, the author has utilised some works on rhetorics, poetics, prosody, drama, metrics, etc. and some *Prabandha*-s, in other words all sources which contain quotations from stray verses of poets.

The author has cited examples where the verses ascribed to a specific poet were not composed by him, but were composed by some other poet, e. g.

a verse in one anthology attributed to Kālidāsa and in another to Akbarī-kālidāsa or to kālidāsanandin were, because of the similarity of the names of the author, wrongly attributed to the great poet. Besides, the *Rāmāyaṇa* and the *Mahābhārata* the author has quoted 52 such instances where verses of one poet were attributed to the other. He has also cited 56 instances where one and the same verse is, in different anthologies, attributed to more than one author. The learned author has also taken note of different spellings of names of authors. He has given 14 such names, e. g. Vopadeva is called Bopadeva; Bijjaka as Vijjaka and so on. An interestings example is that of Vittoka, who has been quoted in the anthologies as Vibboka, Vimboka, Vettoka Chittoka, Tittoka, and, possibly also, Ḍimboka, Ḍimbhoka, Bimboka, Vim-boka, Hiṅgoka, etc. Abbreviations of names of the poets quoted in antholog-ies have also been taken note of, e. g. Amogha instead of Amoghadeva, Vallabha instead of Vallabhadeva, etc. Suffixes and Prefixes added to the names of the poets have also been enumerated (p.21). Topics like different poets bearing the same name (p.24), ficticious or mythical authors (p. 25), ete. have also been discussed. A list of pen names and sobriquets of 108 poets is also given in the Introduction (pp 29-32). While presenting a study of the poets quoted in the anthologies, the author has also suggested some useful corrections to be made and additional informatson to be added in the *New Catalogus Catalogorum* and *Catalogus Catalogorum* (p. 40-42)- As many as 57 well-known authors quoted in anthologies have been enumerated (p. 42-44). The author opines that in most cases verses attributed to well-known authors in reliable classical anthologies can be considered as "new verses" of these authors'.

The author of the present *Catalogue* has noticed several cases where verses of well-known authors have been quoted anonymously. The number of such poets is 30 (p. 46-57). The anthologies also contain verses from treatises on horses, horticulture, and works like *Kāmasūtra* also have been quoted in the anthologies. Prof. Sternbach has taken note of as many as 34 authors of technical treatises quoted there. Regarding the inscriptions as a source of the anthologies the author remarks that 'the inscriptions, despite their limited poetical value, are important as source of Sanskrit poetry, for they almost all are signed and dated; they give us names of usually completely unknown poets, who, with few exceptions only, lived earlier than those quoted in anthologies and cite their verses; they contain sometimes some information about the literary activity of their authors and their position in the society or at the king's court, otherwise unknown; and they preserve in some cases verses already known in different new readings' (p. 56).

So far as the arrangement of the names of authors quoted in the anthologies is concerned, it is as under :

In the first line each author quoted in anthologies and, sometimes, in inscriptions, is quoted in the *Catalogue* in *Devanāgari* alphabetical order. If the author is known under two or more names or *aliases* all the names are listed; when the author felt the need he has also noted references to other authors. The author has given all the information about the poet and the verses of his quoted in anthologies and inscriptions according to the following scheme :

A contains information available about the author and remarks concerning his possible identity with other authors.

B Comprises information about the probable date when the author flourished.

C gives the names of person(s) who, or work(s), which mention the author or what person(s) or work(s) the author mentioned, if available.

D registers the title (s) of work (s) the author wrote, if available.

E mentions the anthologies and/or inscriptions in which the verses specifically attributed to the author are quoted, as listed in **G**.

F gives the number of verses attributed to the author in anthologies and/or inscriptions.

G lists in *Devanāgari* alphabetical order exact, as far as possible, data concerning the verses quoted and attributed to the author in genuine anthologies or quoted anonymously. or with different attributions, if available; respective abbreviations with numbers and without any additons denote that the verse is attributed in the given source as being written by the author to which the reference belongs: numbers followed by "an." denote that the verse in the appropriate source is quoted anonymously and numbers followed by "a." with a name of an author, denote that the verse is attributed to the author following "a.". In this column information is also given after the sign "=" to primary source in which the appropriate verse was identified, if available. The full *pratika* of each entry is quoted. L. Sternbach, *Auteurs cites dans les anthologies et dans les inscriptions*, Pondicherry, 1978, referred to in **I.**

H contains a commentary on the name of the author, his *aliases*, sorbiquets, etc.

So far as the arrangement of the names of authors quoted in the anthologies is concerned, it is as under :

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B Comprises information about the probable date when the author flourished.

C gives the names of person(s) who, or work(s), which mention the author or what person(s) or work(s) the author mentioned, if available.

D registers the title (s) of work (s) the author wrote, if available.

E mentions the anthologies and/or inscriptions in which the verses specifically attributed to the author are quoted, as listed in **G**.

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H contains a commentary on the name of the author, his *aliases*, sorbiquets, etc.

I notes bibliographical references to the author, in particular, in *New Catalogus Catalogorum*, *Catalogus Catalogorum* and different editions of the anthologies in which the respective authors are quoted. Other bibliographical references to the authors quoted are sometimes mentioned, but references to well-known authors are only mentioned, as far as they refer to verses quoted in anthologies.

J includes general comments on the verses quoted in **G** and their attributions, their authenticity, sources, if available; their popularity and type of poetry of the author.

In fact only 1923 entries form part of the main body of the *Catalogue* and the remining 20 entries are contained in the Annex. A Corrigenda and Addenda appended to the book has added to its usefulness. The *Catalogue* will as be used as a reference book by all the future students and researchers as well as by general readers who are lovers of Sanskrit and its rich literature. Although much care seems to have been taken in the printing of the book, a few mistakes have crept in to catch the eye of an attentive reader. To quote a few, accurs for occurs (p. 35); repective for respective (p. 37); abouth for about (p. 38); addition for edition (p. 39); inadvertedly for inadvertently (p. 64) and Stembach for Sternbach (p. 674) will suffice. These trifling mistakes, however, could not mar the beautiful printing of the book and what Kālidāsa has remarked in a different context, of course, is true of the work under review : *eko hi doṣo guṇasannipāte nimajjatindoḥ kiraṇeṣvivāṅkaḥ.*

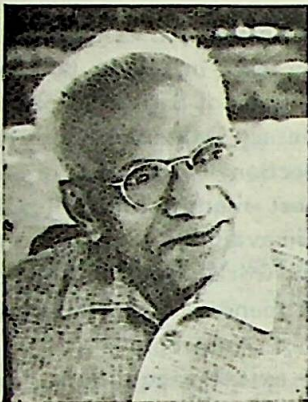
The Smith Āgama Collection: *Sanskrit Books and Manuscripts Relating to Pāñcarātra Āgama-A* ***DESCRIPTIVE GATALOG*** by Prof. H. Daniel Smith, Professor, Religion, Syracuse University. Published by the Maxwell School of Citizenship and Public Affairs, Syracuse University, Syracuse, New York, U.S. A. pp. XXX+204. Paperback. Price : $ 6.50

Reviewed by Dr. J. P. Sinha, Deptt. of Sanskrit and Prakrit Languages, University of Lucknow (India).

The book under review is a descriptive catalogue of Sanskrit books and manuscripts relating to Pāñcarātra Āgama in the collection of Professor H. Daniel Smith. It is divided into four Sections. Section I comprises Primary Texts of the Pāñcarātra Āgama, which are listed by their title in the alpha-

betical order according to Sanskrit sequence; Section II deals with the Secondary Works of Pāñcarātra school and other texts in Indian languages. They are also arranged by their titles in the order of Sanskrit alphabets; Section III contains Partial List of Supplementary Materials, mostly in English and pertinent to Āgama studies and Section IV consists of three Appendices : Appendix A contains a list of host manuscripts utilized for copying purposes; Index to interlocutors found in available Saṃhitā texts is the subject matter of Appendix B and Lists of works by Professor Smith relating to Pāñcarātra studies are contained in Appendix C. A foreword by Agehananda Bharati, Chairman, Department of Anthropology, Syracuse University; an Introduction giving the purpose, extent, acquisition, future growth, and description of the Collection and Acknowledgement and a list of specialized abbreviations used in the *Catalog* are prefixed to it.

According to the tradition, there are 108 texts comprising the Pāñcarātra canon and ten of the extant Saṃhitā also speak of the same number. Although the number of these texts might have been much more, Smith's Collection has over four score of these texts. All these form part of the First Section of the *Catalog*. According to Prof. Smith, there are a little less than thirty or so Pāñcarātrāgama texts which have been published; moreover, it has duplicate copies of several of these printed works and his claim that 'there is no single concentration of primary texts of the Pāñcarātrāgama corpus of Sanskrit literature larger than the Smith Āgama Collection' is fully justified. Professor Smith has collected these books and manuscripts over a period of twenty years and yet his enthusiasm has not died out and he regrets that 'neither time nor funds has permitted acquisition of more than a suggestive bibliography of Supplementary studies'.

Agehānanda Bharati rightly remarks that 'the Smith Āgama Collection is not a collector's collection. It is the collection of a specialist for specialists', who will certainly be benefited by the present *Catalog*, which has been meticulously and accurately prepared by the owner of the collection, Professor Smith himself. It gives all the details required for such a large collection. Three Appendices have added to the worth of the *Catalog*. Professor Smith has done well in giving, in the Introduction, a few hints regarding the use of his collection by scholars, who may like to do so. The *Catalog* is nicely and flawlessly printed by the photo process.

Prof. K. A. S. Iyer
Sept. 7, 1896–March 31, 1980

Prof. Ludwik Sternbach
Dec. 12, 1909–March 25, 1981

OBITUARY

The Ṛtam announces with regret the sad passing away of the following three doyens in the field of Sanskrit and Indology since the publication of Vol. IX of the Ṛtam.

Prof. K. A. Subramania Iyer

Prof. Iyer was one of the Founders of the Akhila Bharatiya Sanskrit Parishad, Lucknow. Except for a short period, Prof. Iyer was the President of the Parishad and its Director of Research throughout his life. He took keen interest in all the activities of the Parishad, specially in the compilation and publication of the Catalogues of Manuscripts preserved in the Parishad's collection. He was the spirit behind all the publications of the Parishad, including the Ṛtam. In his sad demise on March 31, 1980 the world of Sanskrit was deprived of a great scholar and the Parishad lost its patron and guide.

Prof. Ludwik Sternbach

Prof. Ludwik Sternbach, a Distinguished Member of the Parishad, was a great scholar of Sanskrit and Indology, who dedicated his entire life to their study and research. His numerous writings will be a source of inspiration for the future students in their field. The Parishad is proud of bringing out a Felicitation Volume in honour of this great savant of Sanskrit. Besides his numerous writings on Sanskrit and Indology, his *Mahāsubhāiṣtsaṅgraha* in 20 Volumes, 5 of which have already been published, is his monumental work which was so dear to him that he created a Trust under the Vishveshvarananda Vedic Research Institute, Hoshiarpur, Punjap (India) for its edition and publication. The Parishad has lost a well wisher in the sad demise of Professor Sternbach on March 25, 1981.

Prof. Tryambak Govind Mainkar

Prof. T. G. Mainkar was a great scholar of Sanskrit. He served the Departments of Sanskrit in the Universities of Bombay and Delhi. He wrote over ten books which were highly acclaimed by scholars. At the time of his sad and sudden death on Sept. 17, 1981 he was Director of the Bhandarkar Oriental Research Institute, Poona. He had visited the Parishad and was very much impressed with its activities. Prof. Mainkar has left a void which is difficult to fill. The Parishad will always miss his mature counsel.

The Ṛtam mourns the death of all these scholars and prays for eternal peace to their departed souls.

घोषणा-पत्र

समाचारपत्र-रजिस्ट्रीकरण (केन्द्रीय) नियमावली, १९५६ के नियम ८ (१) के अधीन प्रकाशितव्य स्वामित्व-सम्बन्धी तथा अन्य ब्योरे।

(प्रारूप—चार)

१. प्रकाशन का स्थान— अखिल भारतीय संस्कृत-परिषद्, महात्मा गाँधी मार्ग, हज़रतगंज, लखनऊ–२२६००१

२. प्रकाशन की कालिकता— षाण्मासिक

३. मुद्रक
(१) नाम—श्री विश्व मोहन
(२) राष्ट्रिकता—भारतीय
(३) पता—प्नार मुद्रक, ११७, नज़ीराबाद, लखनऊ–२२६००१

४. प्रकाशक
(१) नाम—श्री गोपाल चन्द्र सिंह
(२) राष्ट्रिकता—भारतीय
(३) पता—बी० ९८९, सेक्टर ए०, महानगर, लखनऊ-२२६००६

५. सम्पादक
(१) नाम—डा० जगदम्बा प्रसाद सिनहा
(२) राष्ट्रिकता—भारतीय
(३) पता—सी० १, युनिवर्सिटी फ्लैट्स, गोकरननाथ रोड, लखनऊ–२२६००७

६. स्वामी का नाम और पता— अखिल भारतीय संस्कृत-परिषद्, महात्मा गाँधी मार्ग, हज़रतगंज, लखनऊ–२२६००१ (इसमें कोई हिस्सेदार नहीं है)

मैं, गोपाल चन्द्र सिंह, एतद्द्वारा घोषित करता हूं कि ऊपर दिये हुए ब्योरे मेरे पूर्णतम ज्ञान और विश्वास के अनुसार सत्य हैं।

(ह०) गोपाल चन्द्र सिंह
प्रकाशक
(अखिल भारतीय संस्कृत-परिषद
लखनऊ की ओर से)

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